

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 37.—No. 4.

NEW YORK AND LONDON, OCTOBER, 1897.

{ WITH 9 SUPPLEMENTARY PAGES,  
{ INCLUDING COLOR PLATES.



"LADY SCOTT." FROM THE PAINTING BY GEORGE ROMNEY.

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# The Art Amateur Working Designs.

Vol. 37. No. 3. September, 1897.





NO. 1830.—ORCHID DECORATION FOR A VASE.













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## THE NOTE-BOOK.

*Leonato.*—Are these things spoken or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



**BILL** prepared by the Public Art League, and which is to be presented to Congress at its next session, provides for the creation of an art commission, which is to pass upon the merits of all works of art, or designs for

such, as are to be paid for out of the public treasury or as are offered to the public as the gifts of individuals or associations. The commission is to consist of the presidents of the American Institute of Architects, of the National Sculpture Society, and of the National Academy of Design, together with two other members to be chosen by the President of the United States. His approval shall be required before any design or model for government buildings, statuary, decorations, coins, or notes shall be accepted. The gentlemen composing it are to serve without salaries; but an appropriation of \$5000 is asked for, for the first fiscal year, to meet necessary expenses. It is provided that the commission may appoint special juries of experts in particular cases, so that an architectural design may be passed upon by architects, a scheme of decoration by decorative artists, and so forth. The many blunders yearly committed in national art matters make some such commission almost a necessity; but it is possible that a better scheme than that proposed by the Public Art League may be devised. We may be sure, however, that the bill will not pass without prolonged discussion, nor, probably, without the appearance of rival measures.

It is worth notice, in connection with this and other projects of the sort, that the French critics are once more inveighing against centralization and national control in matters of art. They claim that all such commissions as that contemplated foster mediocrity and are inimical to genius, and they are able to bring forward many facts in support of their argument. But we are far from being in the position of France in respect to centralization; and so far as there is any governmental control with us, it is such as needs to be changed.

THE Public Art League, it may be well to add, consists of the following gentlemen: Mr. Richard Watson Gilder, President; Mr. Augustus St. Gaudens, Mr. C. F. McKim, Mr. F. L. Olmsted, Mr. Charles Dudley Warner, Mr. G. C. Hubbard, Mr. D. C. Gilman, Mr. W. P. Laird, and Mr. E. Robinson.

THE discussion of the subject in works of art has been started afresh over the purchase by the Boston Museum of Art of Mr. Abbott H. Thayer's "Caritas." It is admittedly an excellent piece of work, well painted, and, in the best sense, original; but it is felt, in some quarters, that with the Museum authorities and with the general public its sentiment has counted for more than its specially artistic qualities. Well, we do not see why sentiment should be absolutely tabooed. If it will not, by itself, make a badly painted picture good, neither will it make a well-painted picture bad. The objections to sentiment and humor and the "literary interest" generally among artists have grown out of the fact that a large but

ignorant section of the public can find no other interest in works of art, and prefer a bit of sentimentality or a humorous incident badly painted to a picture that has only pictorial qualities to recommend it. But to object to a picture because, in addition to being a good painting, it has other than pictorial qualities, is to carry the war against the "literary interest" to an absurd extreme.

ALTHOUGH Italy has the monument-raising fever quite as badly as other countries, it is only within a few weeks that Urbino, Raphael's native city, has acquired a statue of her greatest citizen. The monument, which was unveiled on August 22d, by the Minister of Public Instruction, Signor Giannurco, is the work of the sculptor Belli. It consists of a statue of the prince of painters, of the size of life, brush and palette in hand, placed on a richly ornamented pedestal, and flanked by figures representing the Renaissance and the Genius of Art. On the pedestal are two bas-reliefs, in one of which Raphael is represented at the pontifical court, painting the portrait of Leo X., and in the other he is shown superintending the decoration of the Loggia of the Vatican. The pedestal is further ornamented with coats-of-arms of the cities of Urbino, Perugia, Florence, Siena, and Rome, and with medallion portraits of some of Raphael's contemporaries most intimately connected with his life and art—the architect Bramante, his teachers Timoteo Viti and Perugino, Giovanni da Udine, Perino del Vaga, Francesco Perroni, Giulio Romano, and Marc Antonio Raimondi. All of these are in bronze, except the bas-reliefs and groups of supporting angels, which are in Carrara marble.

AUTHENTIC portraits, by Charles Wilson Peale, of Washington and Lafayette have just been presented to the Washington and Lee University, of Lexington, Va., by General G. W. Custis Lee, the son of General Robert E. Lee. The portraits were at one time at Mount Vernon, whence they were removed to Arlington. Before the capture of the latter place by the Union forces, they were cut from their frames and carefully hidden away until the end of the war. The portrait of Washington shows him as a young man in the uniform of a colonel of the Virginia militia.

FOR the second time in the history of the Paris Salon the medaille d'honneur has been awarded to a landscape painter. M. Henri Harpignies is this time the recipient. His picture, called "Solitude," is a scene on the upper Loire, where the river, not far from its source, runs brawling among rocks in a wooded landscape. The time is sunset, and the effect of golden haze hanging over the scene is rendered with consummate skill. Harpignies is seventy-eight years old, and was one of the chief competitors for the place of his former teacher, Français, in the Académie des Beaux Arts. The famous painter of still-life and genre, Antoine Vollon, however, carried off the prize, after no fewer than twenty-one ballotings. Curiously enough, Vollon's great success at this year's salon was also a landscape.

A RECENT decision of Chief Hazen, as reported by the Brooklyn Eagle, has the appearance of an elaborate joke. Certain painters of still-life, gifted with patience and a talent for imitation, have long found a ready sale for pictures of one-dollar bills so realistically painted as for a moment to deceive the unwary. Mr. Hazen seems to be of the opinion that, while not exactly counterfeits, these pictures—costing, say, \$100 each—might possibly be passed off by an unscrupulous purchaser as genuine one-dollar bills, pasted, instead of painted, on a

wooden panel. While the art in them is hardly appreciable, the chance of their being thus disposed of seems remote. But there is nothing like being prepared for every emergency. Accordingly, it is now ordered that the buyer of one of these paintings must take out a special permit to keep it, and he cannot sell it, or, apparently, give it away, until the intended new owner has secured his license.

IT is becoming more and more difficult for even European museums, willing and able to pay high prices, to obtain authentic paintings by old masters. For upward of a year past the Louvre has been secretly negotiating with the administrators of the Hospital of Santa Maria Novella, at Florence, for the purchase of the gallery belonging to that institution, which contains, besides a fine "Nativity" by Hugo van der Goes, examples of Fra Angelico, Fra Bartolommeo, Ghirlandajo, and other less known old masters. But now the Italian Government interferes, and it is proposed, in order to make sure that the pictures shall not leave the country, to vote \$85,000 for their purchase. People in this country who are asked to buy reputed old masters, on the strength of some expert's opinion, would do well to bear such facts as this in mind.

THE need of a definite scale of standard colors has long been felt by manufacturers of and dealers in pigments and colored materials, and to some small extent by artists and scientists. The problem has been attacked by several experimenters in recent years, and several have published ingenious but not practically satisfactory solutions. Mr. Louis Prang is the latest to offer a scheme which, he thinks, ought to be generally adopted. Mr. Prang's scale represents the primaries and secondaries, red, violet, blue, green, yellow, and orange, and three intermediate hues between each two of these, in all twenty-four distinct colors. Each of these is to be given in seven different tints, making 168 color notes in the "pure color series." So far, there is little to interest the artist, who seldom uses pure colors; but Mr. Prang proposes to supplement this pure color scale with six other scales of broken hues, so that the entire system will contain 1176 color notes representing every tint, shade, and hue, from the brightest and palest to the deepest and dullest. These Mr. Prang intends to print in a series of color charts, and by making use of the letters and figures attached to it in the chart, any broken or other hue may be designated without possibility of mistake. There is no doubt that such a scale would be a boon to art manufacturers and dealers; but the notion that it would be of value in schools in educating the color sense, seems to us far-fetched. It is likely that not more than one in ten of the tones to be found in any such series of charts would be considered good tones by a colorist.

THE problem of housing the magnificent collection of paintings bequeathed by the late Lady Wallace to the English people is agitating the minds of art lovers in England. The National Gallery would have to be extended in order to accommodate it, and is believed not to be quite free from danger by fire, owing to the existence of inflammable furniture shops and other buildings in its immediate neighborhood. To buy up these and erect a new wing would cost, it is estimated, £160,000. On the other hand, Hertford House, where the collection now is, though safe from fire and likely to cost but half that sum, is too small to show the collection to advantage; and, as Sir E. J. Poynter has shown, the educational value would be greatly enhanced if it could be made a part of the great national collection.



## THE LONDON LETTER.

## THE NEW NATIONAL ART COLLECTION.

IN EMULATION OF THE EXAMPLE OF THE FRENCH IN THE CASE OF THE LUXEMBOURG GALLERY.



THE dazzlingly new and somewhat florid white structure officially known as the National Gallery of British Art, and popularly as the Tate Gallery, which was closed after the opening ceremonies, is now open permanently to the public. Its situation on the Thames Embankment cannot be called beautiful, reminding one, as it does, of the view of Hunter's Point from the New York side of the East River. But it is pleasant to remember that it occupies the site of the famous Millbank Prison.

Mr. Henry Tate's gift of sixty-five canvases fills only one of the large galleries; there are also housed here, in two rooms, the interesting Chantrey Bequest Collection, removed from the South Kensington Museum, and two more rooms are full of pictures brought from the National Gallery. On what principle the latter were selected it is hard to guess. Some months ago there was a quasi-official statement to the effect that all the British pictures later in date than 1790 were to be brought from Trafalgar Square; but this idea evidently has not been followed, for there is no example of Turner or Lawrence, nor, on the other hand, is there any of Hogarth, Reynolds, Gainsborough, or Romney. By the way, the National Gallery's splendid collection of those masters and others of the same rank has been rearranged in the western wing of that building, just where these treasures would be most exposed to danger if a fire should break out in the canteen of St. George's Barracks, from which they are only separated by a party-wall. This, too, in the face of the recent scathing report to Parliament of the risks of fire to which the national collections at the South Kensington Museum are exposed. The blundering stupidity of British officialism is almost beyond belief.

Constable is represented only by a small view of the house where he was born and several sketches (of Hampstead Heath) similar in style to those Mr. Hearn gave to the Metropolitan Museum of Art. The genre painters are represented chiefly by Sir David Wilkie's "Blindman's Buff," the sketch (reproduced in *The Art Amateur* a few years ago) for the large picture in the Royal Collection, and "John Knox Preaching Before the Lords of his Congregation;" Webster's "A Dame's School" and "The Truant;" C. R. Leslie's "Uncle Toby and Widow Wadman" and "Sancho Panza in the Apartment of the Duchess;" G. S. Newton's "Yorick and the Grisette;" MacLise's "Play Scene from Hamlet," "Malvolio and the Duchess," "Dr. Johnson in the Anteroom of Lord Chesterfield, in 1748," and his portrait sketch of Charles Dickens. All these have long been well known in America through the medium of numerous prints. So also "The Derby Day," by Frith, which, I think, will be the most missed of all from the National Gallery, where it always gathered a group of admiring critics. By the way, I wonder how this picture got into the National Gallery; for, if I am not mistaken, Mr. Frith is still alive. Sir Edwin Landseer is favorably represented by his amusing dog picture

—we all know the engraving of it—"Alexander and Diogenes," and, most unfortunately, by his commonplace six-foot canvas, "The Maid and the Magpie."

Much more interesting than any of these I found "The Harbor of Refuge," by Frederick Walker, with its green turf and its pretty background of old red-brick almshouses seen against a yellow sunset. The statuesque village maiden guiding the failing footsteps of the aged crone, it is true, is over eight heads high, but that does not spoil the picture for me—I have always considered it young Walker's masterpiece. "The Vagrants" by him is also here. Both pictures have been illustrated in *The Art Amateur*. The last named, it may be remembered, shows a wretched but not ignoble group of outcasts kindling a fire in the open; the mother is nursing her child, and the grown daughter stands aloof looking proud and resentful. Here, too, is Rossetti's "Beata Beatrix," with swan-like neck, closed eyes, golden hair, and green robe with the emblematic red bird on the wing, and the sun-dial. The composition is the exact counterpart of the picture owned by Mr. Charles Hutchinson in Chicago; but the predella which adds so greatly to the value of that gentleman's possession is missing in this national collection.

At the end of the gallery is the octagon given over to Mr. Watts, who, by the way, has not made the happiest possible selection of his paintings for presentation to the nation. Such hideous allegories as his "Mammon" and his quite absurd conception of "Jonah" confront one like a nightmare. But as the arrangement of the room is not yet complete, I will defer further mention of its contents, and we will retrace our steps to the Tate Gallery proper, with which, perhaps, I should have begun this notice.

The "clou" of the collection is a group of nine works by the late Sir John Millais—most of them familiar friends. It gives a good idea of the various stages of his artistic development, but inasmuch as it includes no characteristic landscape of his, nor picture of child life, in which he excelled, it cannot be regarded as comprehensive. Taking the pictures in the order they are seen—which, by the way, is almost the reverse of that in which they were painted—we have "The Eve of St. Bartholomew's," showing a Catholic noble rushing out of doors, sword in hand, to follow a stern-visaged priest, who, holding aloft a crucifix, beckons to him to leave the pale-faced nun who, on her knees, implores him to stay; "The Vale of Rest," an exquisitely beautiful picture of two "religieuses" filling up the grave of a departed sister—the turf intensely green as seen in the twilight against a saffron sky; a study of a tousled-haired, anemic-looking lady in black; "The Northwest Passage," with the aged navigator gazing abstractedly before him, with the neglected nautical chart spread out upon his lap, his daughter kneeling anxiously by his side; "St. Stephen," dead in a rocky, gray landscape, with the cruel stones all about him that tell the tale of his martyrdom; "The Knight-Errant," the only picture of the nude that Millais is known to have painted—showing a handsome young warrior cutting the bonds of a lady fair of somewhat heavy but sculptural build, whose face, seen in profile against the evening sky with crescent moon, is turned away from her deliverer; a gray landscape like an early Daubigny; and, most interesting of all, the famous "Ophelia" Millais painted under the pre-Raphaelite influence, from which he soon afterward completely emancipated himself—the picture in as fine a state of preservation as the luckless lady herself, who, with eyes wide open and red lips and cheeks, does not look at all like a corpse as, in the most approved attitude, she floats comfortably down the stream between verdant, flower-studded banks.

There are three well-known examples of Orchardson: "The Dancing Lesson," which reminds one of Toby Rosenthal's well-known painting of the same title, the costumes being of the same period, the instructor, however, being a young fellow instead of an old-time beau; "Her Mother's Voice," a widower quietly watching his daughter at the piano with a sweetheart; and that admirable piece of genre, "The First Tiff," the initial act of the fateful comedy of the "Mariage de Convenance"—superb is the haughty movement of the lady, although only her back is seen, as she leaves the gorgeous drawing-room in the possession of her brutal-looking lord, who, somewhat taken aback, regards her exit not without apprehension as his eyes follow her retreating form from his stand in front of the fireplace.

Other well-known paintings are Lord Leighton's ghastly assortment of corpses entitled "When the Sea Gives Up Her Dead," and "The Doctor," that gruesome but popular picture of a cottage interior by Luke Fildes, the central point of interest of which is a poor little child whose spirit is hovering between life and death—how popular it is may be guessed from the fact that I came upon the framed reproduction of the painting three times in one day in as many homes as I chanced to visit. It gave me more pleasure to come across the original of Mr. George H. Boughton's "Weeders of the Pavement," a charming view of out-door life in Holland, having long cherished the possession of an etching of it. When I add mention of "The Martyrdom," "The Oracle," and "The Lady of Shalott," by Mr. Waterhouse, a capital little George Mason, and a good "Old Crome," I have nearly exhausted the list of the Tate pictures I jotted down in my note-book as specially worthy of remembrance.

My space is exhausted, and I have yet to speak of the Chantrey Bequest pictures, which, well lighted and well hung, are seen now to much better advantage than they were at South Kensington. But I must reserve notice of these for another occasion.

MONTAGUE MARKS.

LONDON, September 8, 1897.

## THE TECHNIC OF PUVIS DE CHAVANNES.

MR. DURAND-RUEL writes to me as follows in regard to a paragraph of mine concerning Mr. Puvis de Chavannes, in which I said: "I was told lately by a well-informed Parisian that not a few of the canvases, highly prized as the work of the famous artist have been executed almost wholly by his assistants. His simple—not to say entire absence of—technic makes this an easy matter":

"DEAR SIR: I have read in the August number of *The Art Amateur* the statement concerning Mr. Puvis de Chavannes.

"There is something inexact about it, which I wish to correct, as it might induce people to believe that the paintings of that master which we have sold were painted almost wholly by his assistants.

"Mr. Puvis de Chavannes has never allowed anybody to touch any of his easel pictures, and his assistants do nothing but help him in the material work for his museum decorations, mixing of the colors, cleaning of the brushes and preparing of the canvases (quite a serious work on such large compositions, since everything is made in his studio, while other painters are contented to buy everything ready made). They also help him in transforming his compositions from the original small-sized sketch to the life-size canvas, making the measurements, tracing the squares, etc. But all the artistic work is entirely done by himself, which accounts for the slowness of his production: one large composition every two years as an average, and usually two or three smaller (easel) pictures every year.

"Mr. Puvis de Chavannes has even told me that the borders of some of his works (flowers or such ornaments painted on the wall by way of frame) are made by himself, as whenever he tried to have them

made by his assistants, he had to do the work over again, finding it badly done.

"Mr. Puvis de Chavannes, having read *The Art Amateur*, was mostly surprised by what was written about his lack of technic, as he prides himself on having mastered more than any living painter the art of execution proper during his forty years' studies. What is true is that his execution does not show itself, as he does his best to conceal it, to give a higher character to his work. For that reason, his pictures are so difficult to analyze that I never heard of any good copy having been made, though nearly all the art students have been studying his works for the past twenty years.

"Yours very truly,  
"DURAND-RUEL.

"PARIS, August 28th, 1897."

No one has suggested, so far as I know, that any hand but that of Mr. Puvis de

rally, for technic is but a means to an end, and unnecessary display of it is as vulgar as any other unnecessary display of one's own cleverness. Mr. Whistler declares that a picture is only finished when all traces of the means by which it was produced have disappeared; and if this be true of easel painting, even more so is it of mural painting, the main purpose of which is decoration. No one familiar with the grand life work of Mr. Puvis de Chavannes can doubt that, as Mr. Durand-Ruel remarks, he long ago "mastered the art of execution proper," and surely no one who fails to recognize this fact in his easel pictures is capable of appreciating the requirements of artistic reticence. But what may be commended as artistic reticence in an easel picture may

THE addresses which Ruskin delivered several years ago at Oxford on the subject of landscape painting are at last to be published in book form. The reason why they have not appeared before seems to be that Mr. Ruskin has not until recently been satisfied with the progress made in the photographic reproductive process, it being necessary to have illustrations of those pictures to which he referred. The volume is to contain eighteen large plates, some of them representing the works of Turner.

AMONG some pictures just sold in London, there was a Daubigny landscape, which brought 120 guineas; an excellent example of Monticelli, a caravanserai, with sunset on the reverse, 100 guineas; a street in old



"THE NEWS OF THE DAY." ENGRAVED BY CHARLES BAUDE AFTER THE PAINTING BY DEULLY.

Chavannes has ever touched his easel pictures, which in most cases that have come under my observation are the finished studies for his mural paintings. Assurance as to the integrity of these is as superfluous as would be an assurance as to Mr. Durand-Ruel's own integrity as a merchant. Both are above suspicion. But it is no new thing to hear that this distinguished artist is accustomed to leave to his assistants much of the actual painting of his mural canvases, and it is interesting to have an authoritative denial on this point.

As regards the artist's own technic, nothing derogatory to it was said or intended. His simplicity of execution (as appears from Mr. Durand-Ruel's letter) is a matter in which he himself takes pride; and natu-

come dangerously near suggesting only emptiness when applied to the production of a huge mural canvas, and, as in the case of Mr. Puvis de Chavannes, show a sound technic simplified to the verge of emasculation, to serve the purposes of what, after all, so far as mere execution goes, is little more than a pictorial mosaic of flat tints harmoniously set within decorative lines. Treatment of wall spaces in this manner is often very desirable, I admit; but, under these conditions, even a master like Mr. Puvis de Chavannes might despair of imparting to a huge mural canvas the *technical* impress of his own personality.

MONTAGUE MARKS.

LONDON, September 8, 1897.

Nuremberg, by Baron H. Leys, 90 guineas; a sunny afternoon in North Wales, by B. W. Leader, 1867, 58 guineas; a portrait, ascribed to Tintoretto, of General Duodo, commander of the Venetian galleys at the battle of Lepanto, 180 guineas; "The Music Lesson," by G. Terburg; a lady in white dress and yellow jacket, playing on a theorbe, 290 guineas, and Landseer's picture of Lady Murchison's favorite dog Ulick, exhibited at the Royal Academy in 1850, and engraved by T. Landseer, 270 guineas.

THE monument to be erected to the late Lord Leighton in St. Paul's Cathedral is in the form of an altar tomb, supported by emblematic figures. It is to be executed by Thomas Brock, R.A.



## THE REVIVAL OF LITHOGRAPHY.

As an art, lithography belongs wholly to the nineteenth century; yet it has run its course through a period of experiment to artistic favor, thence to popularity, commercial vogue, cheapness and prettiness, and, finally, neglect and decay. And now it is proposed to revive it as an art for artists, such as it was from 1816 to 1848 or thereabout. The decline of etching, owing to the same succession of popularity, commercialism, and vulgarization, has left the field free for some form of graphic art which may be practised by artists, and which will give exact facsimile impressions without the intervention of photographer or engraver. A few words about the history of the art are in season now that efforts are being made on this side of the Atlantic to start a society of painter-lithographers.

The art, as everybody is aware, was invented by a Bavarian, Senefelder, in 1796. His aim had been merely to find a cheap means of reproducing writing and music, but it did not take him long to see that the artistic application of his invention might become of much greater importance, and he is believed to be the inventor of every variety of the art—pen work, crayon, washed tints, chromo-lithography. Nevertheless, it was not until about 1816 that the art began to be much used by artists for the purpose of obtaining impressions from their original drawings. Gerard and some other followers of David, the two Vernets, and Tony Robert Fleury were among the first, and their work still shows the timidity and the over-carefulness of experimentalists. Raffet's scenes of military life, Isabey's romantic sketches, and Géricault's studies of horses show a freer touch and a fuller appreciation of the possibilities of the art. The "Horses Fighting in a Stable," which we reproduce, gives an excellent idea of Géricault's manner, and is very rare, only half a dozen proofs at most being in existence. Delacroix did considerable work in lithography, and his illus-



FACSIMILE OF A DRAWING ON STONE BY GEORGE MORLAND.



"A DUEL." FACSIMILE OF A DRAWING ON STONE BY THÉODORE GÉRICAUT.

trations to Goethe's "Faust" and "Götz von Berlichingen" are well known to amateurs. The pretty portrait of Morland will give an idea of free lithographic drawing.

Let us mention as a few of the many noted artists that have done more or less work in lithography since the romantic period Bida, Diaz, Corot, Millet, and the caricaturists Daumier and Gavarni. In our own time Degas and Raffaelli have practised the art, and very striking work has been produced by Willette, Odillon Redon, and Miss Mary Cassatt. The personality of each of these artists is as readily shown in lithography as in painting, and a better proof of the variety and facility of the method could not be wished for than is afforded by their work. In short, it lends itself to every mood and every sort of inspiration, and one may dash in an effect or produce work of the utmost finish and delicacy.

## FAMOUS AMERICAN ILLUSTRATORS.

I.—MR. W. A. ROGERS.



From Harper's Magazine.—Copyright, 1889, by Harper &amp; Brothers.

WINDOW-GLASS BLOWING—  
A GOOD BEGINNING.

only one independent studio, that of Mr. W. A. Rogers, the well-known cartoonist and illustrator. It is on the top floor of his house in West One Hundred and Fifth Street, well lit and ventilated through a large skylight and two side windows. At first sight, it looks more like a sculptor's studio than that of an artist in black and white, for the pale, chocolate tinted walls are covered with casts; a slab from the Parthenon frieze hangs above the mantelpiece, and reproductions in plaster of Barye's bronzes, of Falguière's Diana (reduced), of the well-known little faun from Pompeii, and of Donatello's St. John load the shelves which cross the walls above the line of the windows. But a second glance shows that the room is free from the dust of clay and plaster which usually covers thickly everything in a sculptor's studio; and the easel in the centre of the room, which holds a half-finished pen-and-ink or wash drawing, tells the true story of its occupant's avocation. Still, Mr. Rogers has worked as a sculptor, but without any intention of making the profession his own. He was born in Springfield, O., in 1854, and is now, consequently, in his forty-third year. He is of average height, muscular and well built. It is a noticeable fact that most of our successful illustrators, though their work requires no appreciable expenditure of muscular energy, are men of an athletic mould, and they are usually good walkers, or boxers, or fencers. Mr. Rogers inherits his artistic instinct from his mother, who, as an amateur, has produced charming paintings of flowers and landscapes. Her teacher was the late Godfrey Frankenstein, at one time noted for his many views of Niagara, one of which is in the possession of the Prince of Wales. But Mrs. Rogers's talent can have owed little to his teaching. Her flower paintings especially show an inborn gift for composition, and a native sense of the delicacy of floral textures and of those scarce appreciable curves of the lines of motion and resilience in the growing plant. Her flowers are living, and each has its individual character.

This feeling for life and character, and her taste in composition, descended to her son, who, however, was tempted from the first to enter a widely different field. The boy spent his leisure time in sketching market scenes, and in making notes of the curious types to be found among Western farm-

ers and wagoners. Some sheets of German woodcuts after pen-and-ink drawings led him to a preference for that medium, which has never varied, though he has learned to handle many others. The positiveness of the pen line, which leaves no doubt as to whether the artist knows or does not know his subject, is what chiefly attracted him. He has never been a *chercheur*. He masters his subject before he begins to express it. This gift of decision may be said to be essential to success as an illustrator; for the vague and "accidental" beauties which sometimes arise under the brush or the etching needle of the born experimenter are almost certain to be lost in the process of reproduction, and are, in any case, little likely to be appreciated by the general public.

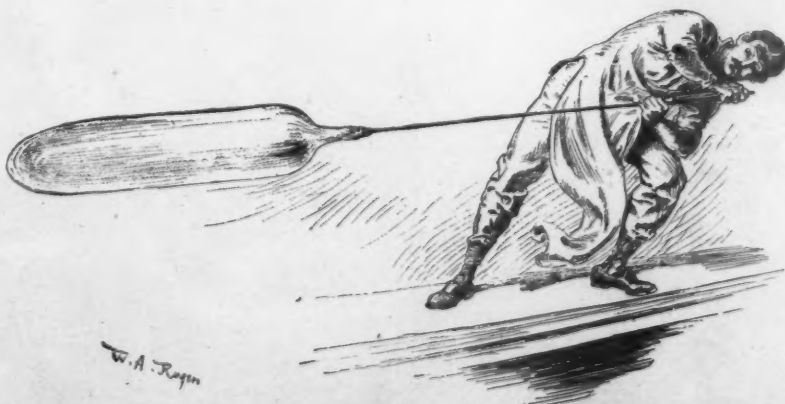
Young Rogers's first practical employment was in an engraving office, where he drew on boxwood monograms, machinery, and all those illustrations of trade catalogues and the like which were then required of the wood-engraver. This was before the days of "process." The engraver, who, as a rule, knew nothing of drawing or of the objects represented, required extremely neat and precise work of the young artists whom he employed. No looseness of definition was permissible; for if it were possible to mistake the nature of the form represented, the engraver might be trusted to mistake it, and then the wood had to be plugged and the faulty part had to be re-engraved. But the youths who were trained in this way benefited by the close observation and the habits of careful delineation which were exacted of them. At present, even in the same sort of work, there are too many opportunities for carelessness and ignorance to pass unnoticed. The old school of mechanical drawing on wood has produced many artists, but we have yet to hear of any one who has graduated from the doing of that sort of work in the office of a "process" engraver. Young Rogers's next step was still in the line of careful mechanical work, the making of working drawings to scale for gas fixtures; but from that he went at once to artistic work in pen and ink for the first paper which employed the new photographic engraving process on a large scale—the long defunct Daily Graphic. Pen and ink was the medium at first almost exclusively used for actinic reproduction, and our young artist was encouraged to turn the facility which he had acquired to account in a great variety of drawings of figures, landscapes, and architecture. The Daily Graphic was, perhaps, a better school of business than of art for the young men employed by it. It soon got into difficulties; the photographic engraving processes were not mature, and the public were not ready to accept their results, and, as a consequence, the artists frequently remained unpaid unless they had the sense and the courage to threaten proceedings at law. During the Hayes campaign

came a first opportunity to do something in the way of political caricature, in painting political banners and transparencies; but he soon left this work and The Graphic to attempt ornamental work in modelling, under the instructions of Isaac Broome, a little-known but excellent sculptor of models for porcelain, whose work, displayed at the Philadelphia Centennial Exhibition, was much admired, and was made the subject of a special study by the Japanese commissioners. With Mr. Broome he spent about a year, at Trenton, N. J., doing ornamental plaster work for interiors and for reproduction in terra-cotta and in ceramic wares. This practice gave him the sculptor's grasp of form as distinguished from the painter's notion, who sees everything in flat values. But he has never made use of his knowledge of modelling (as many other illustrators have done) in preparing *maquettes* or little figures of clay or wax to draw from, in order to try various groupings and effects of light. In this, again, he shows his tendency to think out his subject thoroughly before in any way attempting to realize it.

His first work that attracted public attention was a set of illustrations to a story of boy life in New York. Story illustration became after this his principal line of work. Frequently he himself wrote the text and drew the illustrations from life.

New York City and its neighborhood have furnished our artist with the subjects of many tales and pictures. A group of Italian girls in a large drawing which has been reproduced in half tone, and which appears like a sketch from Capri or the Lido, was found at Fort Hamilton, on New York Bay, where there is a restaurant much frequented on holidays by Italian sailors, barbers, and that ilk. Mr. Rogers has found material for several stories there also. But he sometimes goes as far afield as New England. The straw-bound pump and trefoil-shaped step in our double-page drawing were sketched in a quiet Northern village; though the idea of the suggested story occurred later. The more than friendly relation of the two figures is cleverly conveyed by the attitude of the rider, who looks longingly back, and the expression of the pretty girl at the pump; and, spite of snow and cold, we know that in them, as in the well-protected pump, there is, as the title puts it, "No Frost Within."

It was while making these and the like story illustrations for Harper's Young People that he began to do political cartoon work at the time of the Grant-Hancock campaign. He has always liked such work, because he is, in a broad way, interested in politics; but he has never attacked individuals nor even reproduced the features of public men except when necessary to point an impersonal moral or illustrate a general principle. As a rule, he leans to allegory in these designs, and their spirit is sometimes



From Harper's Magazine

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WINDOW-GLASS BLOWING—NEARLY DONE.



lost upon a public long used to coarser and less conscientious methods. A cartoon which attracted a great deal of attention in the quarter which it was intended to reach, and had, which he has reason to believe, a good effect, was that called "The Tug of War," occasioned by the epidemic of heresy, which some of our readers may remember. The designs for the new cathedral of St. John were at the time being exhibited at the National Academy of Design, and, taking a hint from the proposed decorations, he grouped the warring divines, who are tearing their Bible to pieces between them, in a composition which fills the spandrels of a great arch, while Satan, highly delighted at the outcome of the fray, sits grinning on the keystone. Another, the humor of which was immediately recognized, was called out by some recent demonstrations of jingoism. Uncle Sam, seated behind a fast trotter, is about to start in good shape in the industrial race, when a brass band of noisy demagogues strikes up, and by their clamor makes his steed unmanageable. The inscription on the bass drum tells the whole story from the demagogic point of view: "We make the noise, and the country does the rest." Most of his cartoons have appeared in Harper's Weekly and in Life.

Mr. Rogers never draws from photographs; neither does he often "make up" his pictures in the studio—his cartoons, of course, excepted. He goes on every occasion direct to nature. His thorough knowledge of the great city, the people to be met there, the architecture, enable him to find without much trouble the models that he is in search of. The facility which is the result of his varied and severe technical training stands him in good stead in noting down rapidly complicated groups and unusual effects. The methods which he has chosen, pen and ink, and pen and ink and wash, are those best suited to actinic reproduction. The latter, which he uses especially in his cartoons, gives large masses suitable to be reproduced in half tone, while the lines and accents put in with the pen counteract the tendency of that process to weakness and to loss of characteristic detail. His work is well worthy the attention of young illustrators, who will find in our article on "Drawing for Reproduction" a purely technical consideration of the examples we give, which it would be out of place to include in this biographical sketch.

## DRAWING FOR REPRODUCTION.

THE reproductions—printed in this number of *The Art Amateur*—of the beautiful drawings in pen and ink and in gouache by Mr. W. A. Rogers should be closely studied by those of our readers who are ambitious to become illustrators. Mr. Rogers, like most artists who have an eye for character, is a true lover of the pen. With it he obtains, with the least expenditure of time, the most instructive and charming results, instructive because his sketches tell at a glance the nature, history, and present condition of the objects, and charming because of the free play of line and the harmony of tone to be found in them.

Place the drawing of "The Old Clockmak-

is, again, slight, though marked. So, once more, with the red brick chimney, which is shown to be just a little darker than the gray shingles. An ordinary observer might think the actual chimney lighter, but the trained eye of the artist has seen the two tones in their correct relation, and the proof that he has done so is the satisfactory effect of sunlight that he has obtained. Even the dark shadows in the doors and windows are not black, but are full of reflected light. If the young artist, in copying this picture, should make any of these tones decidedly darker or lighter, he will find that his copy will not only look unlike the original, but will have lost most of its sunny effect and its artistic beauty.

It is worth while to spend a little more time on this drawing, and to observe that while attending to these delicate relations of the large masses of wall and roof and the foliage behind, the artist was all the time alive to every accident of form—the warping of the boards, the bulging of the walls, the gaps in the picket fence, the worn door-steps, the chimney-pot askant. Another might have made much the same observations of this sort, and in that case he would produce a drawing that would convey as much information about the cottage; but if he had failed to observe the color tones to which we have called attention, his drawing could not be nearly so beautiful. It would be only a lifeless statement of facts, not a work of art fit, as this is, to hang beside an expensive Whistler etching.

The points just considered

are observable also in the drawing of a "Javanese Girl Embroidress." It tells all about the method of embroidering (which is rather a sort of darning) in use in Java as plainly as if that was its sole purpose; but, in addition, the tones of the grass matting, the bamboos that make the frame of the house, the girl's embroidered jacket and print dress, and her black, oiled hair are so rendered as to make the drawing a little gem of color. It will be observed that the touch is quite different in the two drawings. In "The Old Clockmaker's Cottage" the touch is perfectly free, in harmony with the picturesque nature of the subject. In the "Javanese Girl," the patterns of the matting and the weaving of the split bamboos that make the wall could not be rendered well with such a free touch; and, accordingly, we find the parallel-lined tint used, but with a great



"THE OLD CLOCKMAKER'S COTTAGE." PEN DRAWING BY W. A. ROGERS.

er's Cottage" against the wall at a little distance from the eye; you will find in it a delicacy and evenness of tone not easily matched in a drawing in silver point. This very desirable quality results from carefully noting the relations between the masses of color in nature, and using no more work than is necessary to render them. Thus the clapboarded angle of the cottage has a slightly different tone from the plastered and whitewashed part farther on, showing that the whitewash is lighter in tone than the paint applied to the boards. But the whitewash is not all one staring white. A few irregular touches of the pen show the roughness of the plaster, and also that the difference of color between the two parts of the house is but slight. The shingled roof, again, is kept darker than the walls, but the strong sunlight falls more directly upon it, and the distinction

deal of variety and discretion. The drawings of glass-blowers at work have been too much reduced to show forth their technical qualities plainly, but they should be studied as examples of vigorous and correct action.

Mr. Rogers frequently reinforces his work in gouache with a pen-and-ink outline—that is, in his cartoons, where character and expression are of more importance than tone. But in the two large examples which we give the drawings have been so fully worked out with the requirements of the process in mind, that any reinforcement with pen and ink would be unnecessary and injurious. As a rule, it is best not to mingle methods, but in working for reproduction in half tone that implies a knowledge of the special limitations of the process. It will be seen, on looking closely, that the faces, especially those of the girls in "An Italian Summer Resort on the Bay," have been strongly but not violently outlined with the brush. All of the dark spaces were also a little darker than they appear in the illustration, and in general the tones were more distinct the one from the other. It is the nature of the half-tone process to reduce these distinctions of tone, and to make everything more or less gray; and unless the drawing has its characteristic points strongly marked important forms may be quite lost. Our double page, "No Frost Within," shows what may be done in half tone from a fully and harmoniously finished drawing, when the work of both the process engraver and the printer is of the very best. The drawing in this case has been done for its own sake. It is highly finished, and has been reproduced by wood engraving as well as by process. The artist's experience has led him to keep the various objects of interest well detached from one another, which it is always well to do in view of a half-tone reproduction. But otherwise the artist has worked without regard to the requirements of the process, and the picture, as it would be printed in the ordinary illustrated magazines, would infallibly have lost much of its beauty. Much would still have been left, however, and it must frequently become a question with an accomplished artist like Mr. Rogers, whether it may not be well to disregard the method of reproduction and simply produce an excellent drawing, knowing that an unsatisfactory reproduction may yet be a very good illustration. But to the beginner such a question cannot occur. He can afford to take no risks, and must work with the requirements of his chosen method of reproduction in mind.

ALL lines in a pen drawing should be perfectly black. Some lines may even be as fine as the diamond point could make them, but they must be purely black. In producing shades of color, it is not always necessary to strengthen the lines. Beautiful gradations are sometimes produced by widening or narrowing the spaces between very fine lines.

#### SOME PRACTICAL NOTES ON CRAYON OR BLACK CHALK.

THE best black crayon consists of compressed charcoal. Lamp-black mixed with finely powered pipe-clay, and baked to a harder or softer consistency, makes what is known as crayon Conté, after the name of its inventor. If much pipe-clay is used the crayon is hard, cuts to a fine point, but makes a gray line. If more than one-third part of lamp-black is used, it is, on the contrary, black, but tender and brittle. Formerly a natural earth, found in Piedmont, was the only black crayon known to painters.

CRAYON gives much stronger blacks than lead-pencil, and in quality it approaches more closely to nature, as it does not shine. But it is not so facile, nor can it be used to advantage for the drawing of delicate forms. On the other hand, the crumbling line produced by it passes easily into broad spaces of shadow, and is of the greatest value in

CRAYONS are mostly sold of two qualities, No. 1, which is soft and friable, and No. 2, which is best for general use. They may be had put up in wood, like lead-pencils, which is the form most available for sketching, or in oblong pieces of square section, used for indoor studies. Lithographic crayons are cone up in tinfoil, to prevent soiling the fingers. These latter may be used to great advantage for putting in the deepest shades in a drawing done mainly with the ordinary crayon. The pupils of the eyes and the darkest shades in the drapery of the figures given as illustrations, for instance, will have a special vigor if so given, and will harmonize much better with the general tone of the drawing than if put in with India ink, as is sometimes done. A clever draughtsman will, without trouble, and almost unconsciously, keep his crayon to a point by his manner of working, forming an oblique plane at the end of the crayon, the surface of which serves for shading and the point for outlines. But in addition to the flat shading

surface something in the nature of a stump is commonly resorted to for the broad, textureless tints of sky and water and for the underlying tints to be worked over with the point for detail and texture. In sketching, the sky is oftenest made with the finger dipped in a little powdered crayon, but we would recommend the use of the finger of an old glove turned inside out. After the sky is finished, the background is slightly rubbed in with the broad surface of the crayon, and modified by the use of a paper stump, which may be made, as required, by rolling up a slip of the same coarse, gray paper on which the drawing is done. The foreground is then vigorously drawn in, the stump being used occasionally to soften or lighten the values correctly limited by the point. To finish, the whole drawing is gone over judiciously with the point to restore outlines accidentally obliterated by the stump, and to add the darkest touches, on which the interest of a drawing, as a general rule, so much depends.

If in sketching it is thought desirable to put in the lights rather than to reserve them (which will generally be the case when tinted paper is used), Chinese white offers the best medium. White chalk harmonizes better with the black, it is true; but there is no good way of fixing it, and much of the disagreeable "spottiness" of a drawing with lights in Chinese white may be obviated by slightly tinting the latter with the tone of the paper—brownish or blue gray, as the case may be. The paper should have a large, but regular grain, rather soft, like charcoal paper, and of a dark tint. Rough brown wrapping-paper is much used in life classes for large drawings (life-size or larger). Ingres paper comes of a variety of tints—bluish, pinkish, violet, etc. It is "vergé"—that is, striated, and is of a rather rough grain.



"A JAVANESE EMBROIDERESS." FROM THE PEN DRAWING BY W. A. ROGERS.

indicating the generally indefinite outlines of nature. Its lack of precision is commonly rectified by using it on a large scale. It is the medium *par excellence* for serious, life-size studies. As it is easier to obtain dark than medium or very light tints with it, it is customary, in slighter studies, to use it on tinted paper, picking out the lights with white chalk. In this way it is much used in making landscape studies, as the gray paper can be worked upon with comfort, even in full sunshine and without a sun-umbrella. Lithographers' chalk and that used by draughtsmen for photo-engraving are somewhat greasy, cut to a finer point than ordinary crayons, and give, if anything, a still deeper black. Fine lines may be drawn with them almost as easily as with a very soft lead-pencil, and they give a great range and variety of textures. Compared with charcoal, black chalk is far from being as facile; but its blacks are more intense, it gives almost as good a range of tints, and it does not require to be "fixed," a process which is very difficult to accomplish by the young student, and which, besides, often robs the drawings of half their beauty.





From Harper's Weekly.

"AN ITALIAN SUMMER RESORT ON THE BAY—A GAME OF BOCCIE." BY W. A. ROGERS.

W. A. Rogers

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## THE DRAWING OF CHILDREN.



ONE of the pleasantest phases of the revival of interest in English art is that it brings to the front again the delightful child portraits of Gainsborough, Reynolds, Romney, and Lawrence. There has hardly been a time in the history of art in

which so much attention has been given to child portraiture as was given during the life of these artists. But children as subjects for the painter have always been and always will be most attractive. In order to succeed in delineating them, however, one must be very quick with the pencil or brush. Most of the artists who have succeeded in depicting them have been painters of precocious talent. Lawrence, for example, set up as a portrait painter when he was but fifteen, with almost no artistic instruction. Gainsborough also received very little instruction. The drawing of children is something that cannot be achieved by plodding away at plaster casts in an art school. The student who learns drawing in that way, where the model is constantly in one position, is nonplussed when he attempts to draw the ever-restless child. Although we see in the Butin before us some indication of art school methods—in the modelling of the cheeks, for example—yet throughout the rest of the figure the nervous gyrations of the pencil indicate that the artist endeavored to catch his effect by any and every method. And so we would say, in regard to the study of children, if asked what was a good method to follow in drawing them, that any method that would accomplish the result would be a good one. But a few further hints may be helpful to the tyro.

If possible get where children are, and sketch them when they are unaware of your presence. Do not aim at the same exactness that you should properly aim at in drawing from the cast, but try to get the sentiment of the pose. In the drawing before us, the action of the figure, as the little boy stands like "a little man," with his shoulders thrown back, is of greater import than that the ear should be carefully modelled. The fact that the little fellow's head seems to be tipping over is of more importance than that there is no lower lid to the eye. You should therefore be satisfied if you never get a complete picture. At one time you may get a good eye, at another a good hand. Be satisfied with this result. But, above all, aim at filling your mind with correct impressions of the big truths about your models. Now, one of the characteristics of childhood is that a child has a much larger head in relation to the size of its body than a man. An adult will be six or seven heads high, while a giant may be eight; but, on the other hand, an infant may be but three heads high, and this little fellow by Butin is only four. Now no amount of careful drawing of the eyelids would make a satisfactory study of this little boy if you should make him six heads high. So while you are sketching the children, fill your mind with impressions of tiny tots three heads high, as in our headpiece, boys of four heads, and youths of five or six heads,

In the drawing by Duez we find a figure about six heads high. With these proportions we enter the period of adolescence. The body that was chubby and round in babyhood (see our headpiece) now becomes bony and angular. Note the feeling for the bones of the wrist in the Duez. Now there is as much difference between the anatomy of this youth and the little baby above as between a new-born chicken and a year-old rooster, and you must bear in mind that as you cannot make the outline of a rooster look like a chicken merely by making it smaller than the other fowls in your composition, so you cannot make a small drawing of a man or woman turn out a baby by putting baby clothes on it. You must make every line tell a different story of anatomical development. Next to the fact that a child's head is large for its body, you must note that its shoulders are narrow, its legs short, and its hands and feet small up to the age of nine or ten. A child of seven or eight may almost wear his father's hat, but not his gloves or shoes, but oftentimes a girl of thirteen or fourteen will wear her mother's gloves and shoes. The shoulder and hips are the last parts of the body to develop. A youth may wear his father's hat, gloves, and shoes, and the coat and trousers may not be a bad fit as regards length, but they will surely be too ample about the shoulders and around the waist. Be careful, therefore, and do not make your figures of youths too broad. A baby is also narrow in the shoulders, but about the hips it is broad in relation to its height—almost twice as broad,

in fact. A man is, perhaps, less than one fifth his height across the hips, while a child is more than one third its height. (I may remark that unless otherwise stated, when we speak of a baby we mean the ideal, chubby Cupid form as exemplified by Raphael, Rubens, and Titian.)

But proportion is not the only thing to look for in modelling the planes of the body in babyhood. We look for rotundity at every turn; we find no sharp angles. The child's head may be looked upon as an egg, its narrower end at the chin; while its trunk is also egg-shaped, with its narrower end at the shoulders. The legs are short, both very broad, especially through the thighs, and these three parts are to be modelled quite differently from the adult. There are no angles, no sudden changing of planes, and no long stretches of straightish shadows, as in the adult torso and leg. An infant's arms, however, are less different from the adult than the rest of the body.

We have, then, not only a series of curves in the outline, but a series of rounded planes covering the whole surface of our subject. Bear this in mind, and you can do much shading from memory, for you must not expect your body subjects to keep still for you. You can count yourself lucky if you get the action alone for a pose; you must then fill in from knowledge and general observation. The rounded planes are very strongly delineated in our headpiece—the roundness of the forehead clearly separated from the roundness of the cheek.

ERNEST KNAUFFT.



"THE SLEEPY STUDENT." FROM THE DRAWING BY E. DUEZ.



## TAPESTRY NOTES.

PAINTED tapestry panels are fast becoming the favorite form of interior decoration. These panels may be executed in either oil colors or tapestry dyes. As a mural decoration they can be used where formerly frescoes or wall-paper were adopted, and have the added value of easy transportation. This of itself is a great reason for their favor.

Tapestry panels may also be used as portières, curtains, screen panels, door panels, piano backs, and even as upholstery for chairs and sofas. A silk tapestry panel in tapestry dyes, with a vignette in centre and border painted around the edges, makes a beautiful bed-spread or sofa cushion.

Panels of painted tapestry can be mounted so as to form an integral part of the wall or ceiling, or they may be simply tacked or pinned in place so as to be easily transferred from one place to another. In the first instance the greatest caution must be used to have the walls free from anything which will injure the paints through chemical action. It is a safe way, however, to stretch the canvas over a stretcher which exactly fits the space to be covered. This can be easily adjusted with nails or screws.

These panels may be cleaned by brushing and beating from the back of the canvas. If needful, they may then be scrubbed with warm water in which borax and ammonia have been dissolved. Use a soft clothes or hat brush, and rinse thoroughly in warm water. Soap should never be used, as it changes many colors.

Leave the panel lying flat while drying. If the picture has been painted in tapestry dyes, it should be cleaned in naphtha or benzine, and left to dry in a draught of air. When the panels are to be hung on rods or left free from the stretcher, they must be lined with some suitable material. Ordinary felt, such as is used under table linen, is perhaps one of the best linings that can be chosen.

If there is to be no border applied to the panel, this lining is sewn upon the canvas before it is taken from the stretcher upon which it is painted. This is done by putting the right side of the lining to the face of the painting, and stretching the extreme edges together on three sides; then remove

face out. Baste it down upon the lining, being careful not to have any wrinkles or puckers. Then take the border and put it in place, right side against the face of the picture. Sew it down to the canvas with even, close stitches, turn it back against the lining, and sew the extreme edges together with a "blind" stitch. After it is lined the panel is ready to be used as a portière, a wall hanging, a screen, on any of the various places where a fall of drapery, in broad folds or hanging flat, is effective.

When used as a screen panel or a portière, where the back of the panel is to show, the lining should be of some material that will harmonize in color and quality with the other upholstery in the room.

If a textile border of any kind has been applied to the painted tapestry panel in a screen, the woodwork of the frame must be chosen with reference to its harmony with the tone of coloring in the border.

Many persons mount a painted tapestry portière upon the drapery already in use, such as a velours or chenille portière.

Painted tapestry panels can be hung upon a rod or tacked up with small wire nails. Large toilet pins may be used instead of these nails, and often fasten just as securely. If hung to a curtain pole, they had best have a small rod run through the lower edge as well. This can be fastened to the panel with rings precisely as is the cornice pole at the top.

These tapestry panels may be carried from one place to another by unfastening from all attachments, and rolling up on a curtain pole or around a stick. It is better to untack them from the lining if they are to stay rolled up for any length of time.

Lay the canvas flat and roll it up on the stick without wrinkles or creases. Keep on rolling after the canvas is all rolled up. After a time the roll becomes so hard and compact that it is impossible for it to become creased even after lying for months. The wool reps canvas rolls the best.



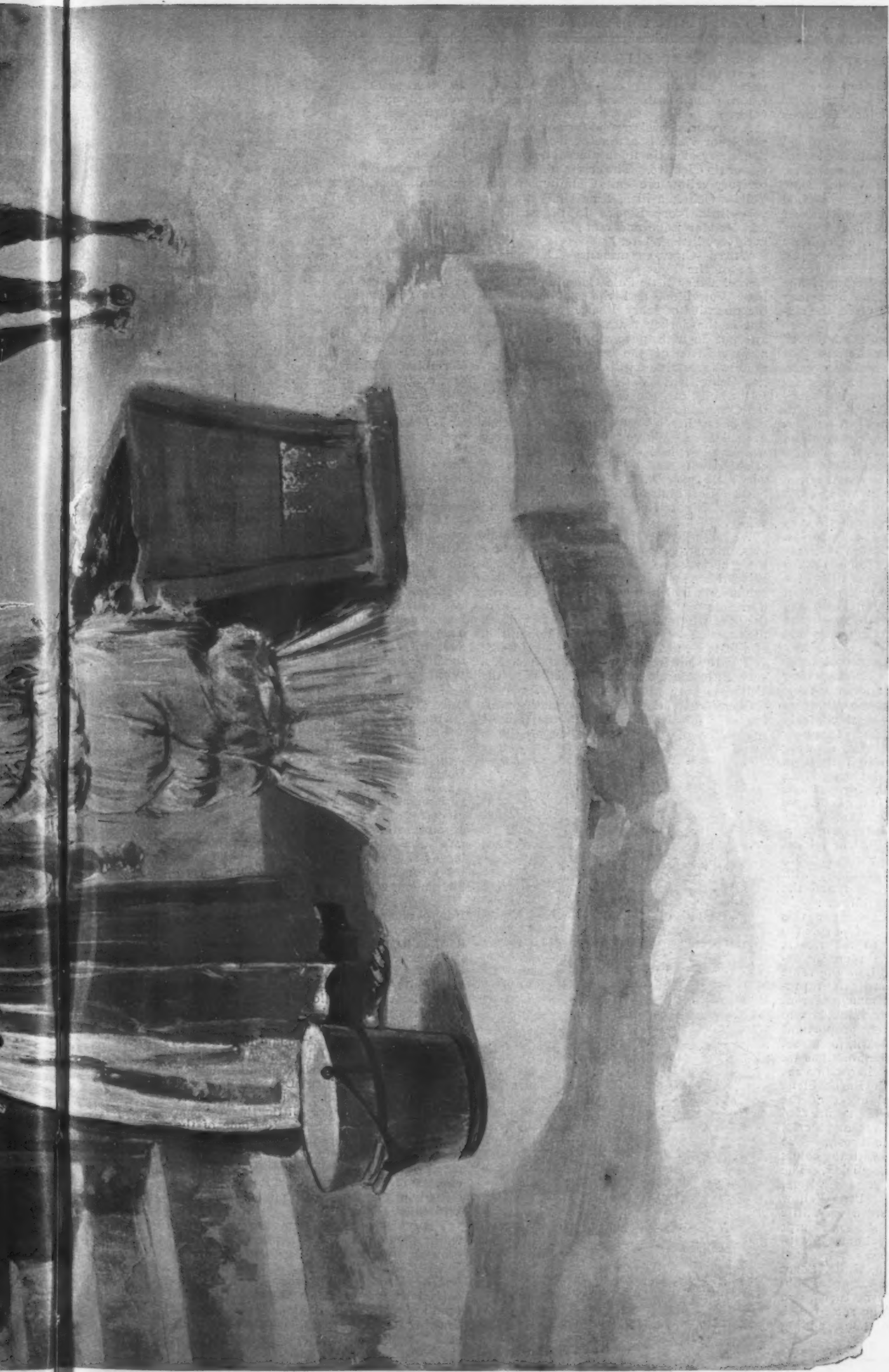
CHILD OF A VILLERVILLE FISHERMAN. BY ULYSSE BUTIN.

from the stretcher and turn the panel right side out, as if making a pillow-case. Turn the edges of the fourth side in and blind stitch together. In case there is to be an applied border, cut the lining the size of panel. When finished, spread out perfectly smooth. Lay the tapestry panel upon it,

THE ART AMATEUR.







From Harper's Weekly. By permission.

"NO FROST WITHIN." FROM THE DRAWING BY W. A. ROGERS.

THIS DRAWING ORIGINALLY APPEARED IN HARPER'S WEEKLY AS A WOOD ENGRAVING. OUR REPRODUCTION IS BY THE "HALF-TONE" PROCESS.

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## FLOWER PAINTING IN OIL AND WATER-COLORS.

## CHRYSANTHEMUMS.



For the beginner in flower painting the chrysanthemum will (in the first place) offer some stumbling-blocks in drawing and perspective, but if one is fortunate enough to possess a good sense of color, this flower may be arranged by the painter in many charmingly varied decorative effects. Of course a great deal depends upon the combination of colors and the selection of fine specimens. A few suggestions here may prove of value. In the first place, the student must learn that in composing a group of flowers the merely "accidental effect" should not be relied on. It sometimes (but rarely) happens that a bunch of flowers carelessly thrown down assumes a graceful aspect. This suffices for a sketch, but a serious study must be the result of more thoughtful composition. Of course when one has acquired some experience in composition, the most simple arranging of a few flowers may be made to assume an artistic carelessness, which is admirable when well reproduced upon the canvas. In painting chrysanthemums, it will be found advisable, as a rule, to concentrate the general effects of light and shade throughout the canvas. This need not be carried out in an arbitrary manner; on the contrary, some broken masses of strong light are agreeable to the eye, where it is so managed that cool half tints may lead up to the heavy shadows. In this chapter the writer wishes to suggest to the student some ideas of composing and treatment with appropriate backgrounds.

A very charming arrangement of large masses of chrysanthemums having long stems is to spread them out upon a table with the heads of the blossoms piling up irregularly to the right. The thick, leafy stems are bunched together, and yet appear straggling out of all boundaries, showing bits of the background through them in parts. This composition, painted upon an oblong, narrow panel of the proportions measuring one foot by three, is very effective for the centre-piece of an overmantel, or as a finish above a set of bookshelves with curtains of old gold or crimson plush or velours beneath. In these cases the various shades of purple will harmonize beautifully with an old gold or ivory background, and the colors used in painting are as follows:

**PURPLE CHRYSANTHEMUMS.**—Under this head we include every shade of purple (so called), from palest violet to the richest tone of deep purple to be seen in nature, and it is strange to see how the same colors, though combined in different proportions, will serve to paint many different shades of purple. It is, however, just how to note and combine these different proportions that the young artist has to learn, for no set rules can give them; the combinations we can only suggest in the following manner:

**Oil Colors:** Draw in with Burnt Siena and Turpentine the general effect of the composition in light and shade; secure also the outlines of the petals, leaves, and stems, using a finely pointed sable brush. Use only a little pure turpentine with the colors so as to assure their drying quickly. The colors needed for these are Permanent Blue, White, Pale Cadmium, and a little Yellow Ochre with Madder Lake and a very little Ivory Black. In the deeper shadows Burnt Siena and Raw Umber may be used with the local tone. The green leaves are painted with Antwerp Blue, Cadmium, White, Burnt Siena, and Ivory Black. In the lights substitute Madder Lake for Burnt Siena, and add a little Raw Umber. The same colors will serve for painting the stems, adding

more Cadmium and White to the local tone. Paint the lights heavily, and define the pointed petals of the chrysanthemums with a flat, pointed sable brush, using plenty of color.

A very good background for any shade of purple or violet is a tone of ivory yellow. A drapery of satin folds placed behind the flowers is effective. The colors for this tone of ivory yellow are Pale Cadmium, White, Yellow Ochre, a little Raw Umber, and a very little Ivory Black. In the shadows add Madder Lake and more Yellow Ochre with very little White.

**WHITE CHRYSANTHEMUMS.**—The general tone of the light masses is laid in with White, a very little Pale Cadmium, a very little Vermilion, and the smallest possible quantity of Ivory Black. Deepen this tint in the darker tones. The high lights are put in with pure white, qualified by a very little of the general tone. The shadows are painted with a little White, Yellow Ochre, Rose Madder, and Ivory Black. In the half tints, use with these colors a little Cobalt and some Burnt Siena in the deeper touches. Very little or no white is needed here. Where the centres are a very warm yellow, mix Cadmium, White, a little Madder Lake, and a little Raw Umber. A very little Ivory Black is added in the grayer parts. Soft bluish half tints are made with Cobalt, Light Red, Yellow Ochre, and White.

We begin by massing the lights and shadows, mixing the colors as just named "for the general tone;" for the light parts, deepening this general tone, if the flower is in a subdued or half light; or using more White if the flower is brilliantly lighted. Where the pure white is tinged with a little yellow, the same colors are used, with the addition of a little Deep Cadmium in the local tone; and if the centres have a greenish cast, a very little Cobalt may be mixed with the Yellow Ochre.

Occasionally the white chrysanthemums are very faintly colored with the faintest suggestion of pink or violet, while still to

be classified as white flowers. In such case we simply add a little more Rose Madder or Cobalt, or both, to the local tone, and this will give the requisite hint of a dominant color.

**Water Colors:** The paper being left clear for the lights, a delicate tone is washed over the surface to give warmth before putting in the shadows, and for this we mix Lamp-Black, Yellow Ochre, and a very little Vermilion. When this is dry, wash in the shadows with Lamp-Black, Rose Madder, and a very little Yellow Ochre. Where deeper touches of color occur, add a little Burnt Siena and Sepia. Madder Lake or Rose Madder is always useful in deepening the reddish tints.

The stems and calyx are a warm green in color. For these mix Antwerp Blue or Prussian Blue with Cadmium, Vermilion, a little Raw Umber, and Lamp-Black. In the shadows, deepen this tone with Rose Madder, and add a little more Blue, with Ivory Black. If the under side of the flower becomes particularly illuminated by some chance ray of light, take advantage of this, and, with a finely pointed brush, increase the high light, adding more Cadmium and White to the local tone.

Draw the stems and slender leaves carefully with the pointed sable brush, and use for these in painting Antwerp Blue, White, a little Deep Cadmium, a little Madder Lake, and Ivory Black. This represents the local tone; for the deeper shadows some Burnt Siena is added to the darker colors. The high lights are delicately "touched in" with a small brush, and the colors are those given for the local tone, with the addition of more white and yellow. The student must use his own judgment here, for if the leaves show more blue or yellow in their local tones, the yellow ochre or Antwerp blue must be allowed to predominate.

**YELLOW CHRYSANTHEMUMS.**—**Oil Colors:** For chrysanthemums of the lightest tint of yellow, a general tone of light and dark is first laid in, covering the principal masses within the outlines upon the canvas. Thus, for the lighter portions, mix White, Pale Cadmium (or Medium Cadmium if a darker yellow is needed), a very little Ivory Black, and a very little Rose Madder. The darker parts, including the shadows and half tints, are laid in with Yellow Ochre, a little White, and a very little Ivory Black. Where reflected lights deepen the yellows, add a little Deep Cadmium to the local shadow tint; and if a still richer tone is desired, a very little Burnt Siena may be judiciously used. In some of the yellow flowers, where a greenish color is seen in the shadows, a little Raw Umber may be added to the local tone with good effect, and a very little Cobalt may be permitted in the half tints, mixed only with White and Light Red.

The green leaves and stems are generally a warm green tone; and we find a hint of crimson in the calyx. Use for these greens Zinobor Green (light), if you have it, qualified by Madder Lake, Ivory Black, a little Cadmium, and as much White as may be found necessary. Use a small brush in the drawing of the outlines, and load this well





## CHINA PAINTING.

## CHRYSANTHEMUMS IN MINERAL COLORS.



with color. An effect is obtained at plying the edge bristle brush, stiff, yet elastic, lightly hand, is held half-handle, and if well whole of a small may be laid in sweep, dragging

excellent effect is obtained by em- of a small flat which is rather stiff. This is poised in the way up the managed the leaf or petal with one the color in the right direction over the canvas.

**PINK CHRYSANTHEMUMS.**—These are, perhaps, the most satisfactory of all for the young painter. The variety to be obtained is so great, one scarcely knows where the pink merges into red and the red gives place to crimson, yet it is in just these subtle differences that we discover the greatest charm.

**Oil Colors:** Use for them Madder Lake, White, a little Vermilion, a little Yellow Ochre, and a very little Ivory Black for the local tone. Paint the shadows with Raw Umber, Madder Lake, Ivory Black, and a very little White where needed. In the warm, reflected lights Cadmium may be added to the local tone. In mixing these colors, let the Madder Lake predominate for the local tone, adding the others in their proper proportions, to give the desired color. Where the yellow centres occur mix Cadmium with White, a little Raw Umber, and a very little Burnt Siena; add Ivory Black and Yellow Ochre in the shadows.

In painting the deep red chrysanthemums, the same colors are used to a certain extent, though in very different proportions. The local tone of deep red will have to be repainted more than once to obtain the rich crimson tone, and when Madder Lake is used extensively, it is better to mix a little Siccative de Courtray with it, as it will dry very slowly otherwise. For the local tone of deep red mix Madder Lake, a little Light Red, Raw Umber, and Ivory Black, with a very little White and Yellow Ochre. Lay in the general masses of light and shade, simply adding more White and Light Red to the local tone. Let this painting dry hard for several days, and then finish all the details with small brushes.

THERE is, perhaps, no other flower that will at the same time tempt and tantalize one as will the chrysanthemum, not even excepting the rose. But we have some encouragement in the fact that its range of color may be closely imitated in the mineral colors. There are all those bronze and tawny reds, and soft flesh and salmon pinks, where the iron reds and yellow brown come into play. Its violets we can give with Golden Lilac, Violet-of-Gold, and Deep

Purple, and its cold pinks with the light tones of Deep Purple and Carmine. Its yellows will call for the faintest wash of Ivory to the deepest golden tint we can produce, when, perhaps, that intense color called Goldbud may be used, but cautiously, for no color can be made more dainty or more vulgar than yellow.

First pose the flower in such a manner that the position and light bring out its best qualities—something to furnish a starting-point in its maze of tangled petals. The student will find that nature and good designs supplement each other admirably. Find out what means the artist has used to accomplish his work, and when, as in our drawings, it is a pen and ink, it will also assist in separating light and shade from color. The drawing of the petals must be well considered, giving their curves and recurves in the proper perspective, for there is the most perfect order in the apparently disordered arrangement. There being no breadth, as in the large petals of a rose, it must be found by considering them in masses, and in like manner must the color be studied. Do not in any case make the mistake of painting a flower in what at first sight appears to be its local tint. Select half a dozen that we call the same, examine them under the same conditions, and we shall learn something new from each, finding that the color is made up of many tones, and that the grays play an important part, changing with every change of tint.

Supposing, from the drawings shown on these pages, we make a composition in the following way: We will suppose that the flowers are of a soft flesh pink. The light falls on one side from the upper left hand, the centre, being turned half away, is partly in shadow, and the petals on the light side curl over it, catching the strongest light on their tips, while the rest of the petal is in strong shadow; and here the local color will be more pure than in any other part of the flower, as it is wholly unmixed with gray. Even the tips will be much lighter, as if mixed with white, to give a sense of gray. The base of the petals is white, but in the shadow gives only a cool, clean gray. Behind these, on the light side, are other petals falling backward, and these will show the white pure, which softens into a general tone of pink, much lighter and not so intense as the shadows on the first, but broken up with numerous half lights and darks, and it is noticeable how quickly even in this little space the influence of gray is felt. The recurved tips at the upper left hand, being nearest the strong light, are much like those of the first set, but at the lower left hand and bottom they will show a decided tinge of violet. And this cool violet pink makes up the shadow side of the flower, broken with half tints that repeat the general tone of the light side, and with warm shadows that have almost a hint of brown. The

white base, when it shows at all, is a delicate violet.

In this case the grays strongly incline to violet. If the flower had a little more yellow in its tone they would be different. We can turn the flower in other positions, the conditions are always the same. The strongest, purest color is in direct contrast to the highest light, and the half lights falling away from this take on more or less of the violet with warm shadows, and yet the general tone of the flower is a rich, glowing pink. Carefully analyze in this way before beginning to work, and so know just what you want to do. Think it all out, and it will tend very much to simplify what may seem a hopeless task. Do this not only with the individual flower, but with the whole group, considering the relation of one part to another.

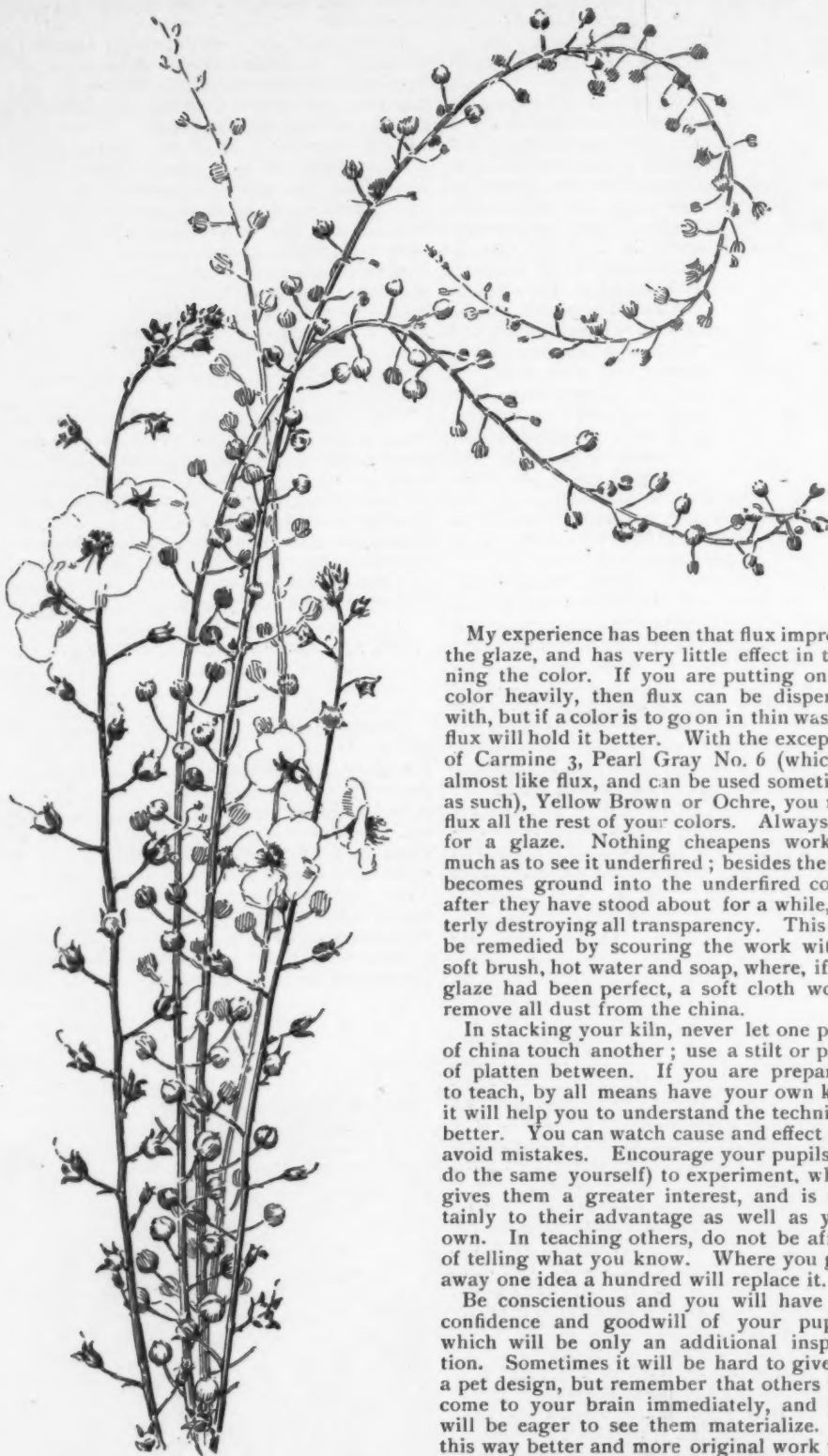
The foliage of the chrysanthemum is unusually good, and worth every care in rendering, the varied and graceful shapes and peculiar texture give such soft, pretty lights, the color always harmonizing perfectly with that of the flower. In selecting a model, do not choose what you may consider the most beautiful, but look for good, simple form, and then go over the resources of your palette and see what colors you can best manage.

## MRS. LEONARD'S TALKS TO HER CLASS.

## FIRING.

I WOULD recommend all my pupils to use platten in firing. You may purchase it in the shape of a large tile, and then cut it yourself to convenient sizes. In appearance it looks like an unglazed tile, but is exceedingly useful in putting across the tops of large jars or vases, thus enabling one to economize in space when stacking the kiln. Very often we have odd shaped pieces of china in the kiln where no stilt can be used with safety. Platten will often bridge the difficulty. I use it also under vases when the vase is of thick china, in order to pre-





MOTH MULLEIN. BY LEONARD LESTER.

vent a sudden expansion and allow the vase to heat more slowly. You will find it to be the greatest convenience and advantage.

It is not economy to take chances in placing the china directly on the iron bottom or shelf, especially if you are firing for others. Sometimes just a little bit of the china will flake off, such as the rim under plates. It may be all right, but occasionally you will have that experience, and, of course, it usually will happen to a piece that one is particularly desirous of having turn out well. Be conscientious in firing, and unless you have the *right* place for a piece, leave it out. The idea is not to *fill* your kiln, but to give each piece of work its proper place and proper amount of heat.

My experience has been that flux improves the glaze, and has very little effect in thinning the color. If you are putting on the color heavily, then flux can be dispensed with, but if a color is to go on in thin washes, flux will hold it better. With the exception of Carmine 3, Pearl Gray No. 6 (which is almost like flux, and can be used sometimes as such), Yellow Brown or Ochre, you may flux all the rest of your colors. Always fire for a glaze. Nothing cheapens work so much as to see it underfired; besides the dirt becomes ground into the underfired colors after they have stood about for a while, utterly destroying all transparency. This can be remedied by scouring the work with a soft brush, hot water and soap, where, if the glaze had been perfect, a soft cloth would remove all dust from the china.

In stacking your kiln, never let one piece of china touch another; use a stilt or piece of platten between. If you are preparing to teach, by all means have your own kiln, it will help you to understand the technique better. You can watch cause and effect and avoid mistakes. Encourage your pupils (as do the same yourself) to experiment, which gives them a greater interest, and is certainly to their advantage as well as your own. In teaching others, do not be afraid of telling what you know. Where you give away one idea a hundred will replace it.

Be conscientious and you will have the confidence and goodwill of your pupils, which will be only an additional inspiration. Sometimes it will be hard to give up a pet design, but remember that others will come to your brain immediately, and you will be eager to see them materialize. In this way better and more original work will be done, and our exhibitions will show more originality.

#### WHAT A WOMAN CAN DO.

A PLEASANT story is that of the Lady Hélène de Hangest-Genlis, who set up a small pottery on her estate, the old Château of Oiron, somewhere about the year 1524, where she employed a potter and made the famous Faïence d'Oiron.

She was a widow, cultured, and of artistic skill and instincts. A collection of her crayon portraits is said to have been preserved; but it was not in this, but in the manufacture of the china that she made a name for herself. Not more than fifty pieces are now known to be in existence. All of them are small, but of surpassing beauty, and supposed to have been made only as

gifts or souvenirs for friends. They have an inlaid ornament of interlacing bands or scrolls, arabesques, and geometrical forms of tinted clays, yellow and brown, relieved with soft colors on a cream-white ground, forming a smooth surface, and covered with a soft glaze. Such was the occupation that filled the leisure hours of this Lady of Hangest, and we may fancy her in the quaint costume of her time dabbling in the soft clays, and wish we knew more of her plans and experiments, of the trials and failures that led up to her success; for she must have had many before she brought her unique productions, unlike anything made in that or later days, up to the perfection she did. We do know the interest with which she watched the firing of her furnace, and the anxious hours of waiting before it could be opened and its story told. Then the feeling of delight when the reward of success came, or the reasoning out of the cause of failure and the plans for another trial, with renewed pluck and determination, for "when a woman wills, she will." Who that fires a kiln and is following up a line of experiments does not understand the fascination of it?

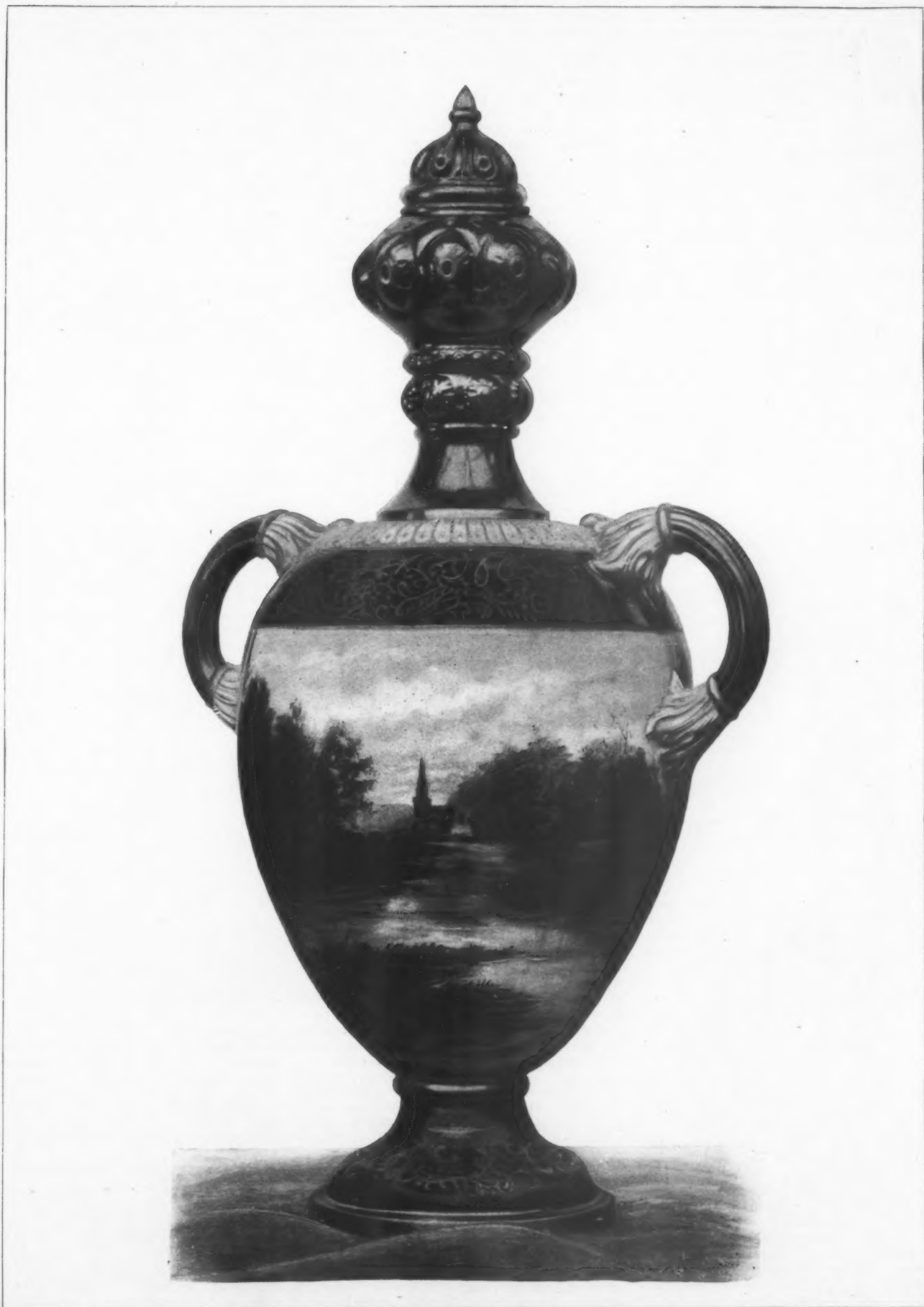
And she must have possessed strongly marked taste and individuality, which she carried out in her own way, for it is said that after her death, when the pottery passed into the hands of her son, who kept it up for many years, the wares, while still fine, lost their beautiful simplicity, became more elaborate, and modelled forms, both plant and animal, were added.

Surely it is a lesson that women of wealth and leisure of to-day might profit by. How many there are who could set up a small workshop of some kind! And if they lack the skill or inclination to do for themselves, employ some one to work out choice designs for them, gifts that would be worth the giving—metal work in its different branches, pottery and decoration, leather and wood-carving—and many an artist artisan might thus be given a chance to develop schemes that can never be carried out for lack of means.

#### DELFT GREEN.

Now that Delft Blue has had such a vogue, it has, no doubt, occurred to many of us that a green would be quite a relief. Such a one is now on the market, and it is to the fertile brain of Miss A. H. Osgood that we are indebted for this excellent color, which she calls "Delft Green." In tone it is a dark, rich, cool emerald, and it can be used heavily or otherwise, as the work demands, thus enabling one to produce many gradations of tone, from the darkest shade to the palest tint. This color comes in powder. For tinting it is also excellent. The illustration we give on the opposite page will show what can be done with it. Unfortunately our space would not permit us to show the other side of the vase, on which is a bridge in the distance and a small stream trickling over some large stones in a cool meadow-land. The scroll border at the top and base is tinted—that is, the powder color is dusted on over a surface of grounding oil, and when that is dry (which it is in a few minutes) a sharp stick is taken and the design is cut out, leaving the china white. This is then fired, and afterward gone over with the same color, mixed with either fat or tinting oil and pounced evenly, giving a most effective etched finish to the work, which is entirely a new feature in china painting. A table service with borders of this "Delft Green" etched in the manner above described and the design carried out in gold would be very handsome, and at the same time extremely restful to the eye. Besides, it would harmonize with almost any other table decorations one might choose.





VASE DECORATED IN DELFT GREEN. BY ANNETTE OSGOOD STANTON.

## THE HOUSE.

## A CITY HALLWAY.

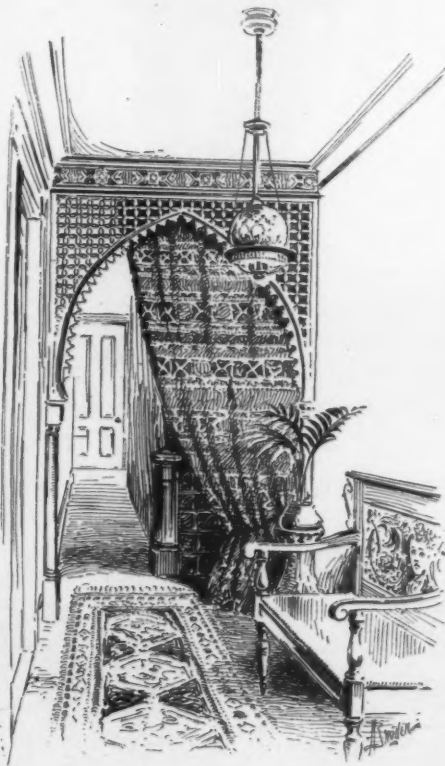


THE narrowness of our city lots, and the very proper desire of architects and builders to gain as much space as possible for the living-rooms, result in confining the entrance hall in most of our city houses to very narrow proportions. Nevertheless, the hall need not be the bare and ugly passageway it usually is. Our illustration shows what may be done at a slight expense. The stairs are shut off by an inexpensive Turkish portière, figured in dark red, dull white, and blue. This is hung behind a Moorish arch filled with Egyptian spindle work—Moorish and Egyptian in style only, it is understood, for actual pieces of old Eastern woodwork, though they may be picked up cheaply enough in Cairo or Bagdad, cost heavily by the time they reach New York. The hanging lamp, however, may be of real Cairene brasswork, and yet be cheaper than a good American imitation; and the rug should, of course, be real. But for the carved settee, again, there is no need of going to Florence. That can be carved at home. The treatment of the wall and ceiling is usually the most difficult part of the problem. It would be well, if cost were not an object, to cover the wall with stencilling, following a Moorish tile pattern; but in our sketch this work is confined to the narrow frieze, and the wall is of a single, plain tint, of dull orange, in distemper. The colors of the frieze are borrowed from the portière, dull red, blue, and white; but with the addition of a little aluminum leaf to form a simple border of tile forms (hexagons and triangles, for instance), the wall might be divided up into large panels of a decidedly Eastern character. The ceiling should be of a dull yellow, and the same border might be carried around it at a distance of two or three inches from the cornice.

## AN INEXPENSIVE DINING-ROOM.

THE bright and cheerful room, of which we give a drawing, is hung with a pale brownish paper, slightly powdered with gold dots and finished with a simple border in gold, harmonizing with the dado, doors, window-frames, and other apparent woodwork in oak. The mantel with its yellowish glass tiles (in imitation of onyx) and its "Chippendale" overmantel, is also in oak; and the ceiling is of a pale cream tint, with a very slight border stencilled of a darker color. All those large surfaces of different tones of pale brown and yellow give a predominant air of cheerfulness and warmth, and call for some striking contrast in order to prevent monotony. This is given by the rug, which is of a dull, but pale shade of blue, and by the mahogany furniture, which is of modern manufacture, though following good, eighteenth-century shapes. A few pictures in simple frames decorate the walls. The "brocs," of German faience, on the mantel, with the mounted ram's head and a couple of bits of modern Rouen ware, give a character of homely individuality to that important feature of the room; and the glitter of cut-glass and silver and the color and fragrance of a few flowers add an air almost of luxury, yet the cost of the whole has been less than is frequently squandered in furnishing such a room in a mean and uncomfortable fashion. The greater part of the expense usually incurred in furnish-

ing such a room is in buying cheap things, which are bound to be useless or inappropriate, and which have to be superseded by other articles, so that the room is often furnished several times over at a cost that would much more than cover the price of a sufficiency of well-built, handsome, and serviceable furniture of good, solid material and excellent workmanship. There is much in making a good start with a simple, well-understood scheme, which will bear a few additions from time to time, without entailing either a crowded condition or the discarding of the things first bought. The furniture here shown will improve with age, and will keep its place and serve its purpose, though the room may be further brightened up in the course of years with pictures and bric-à-brac. In time to come a more varied collection of pottery will probably include a few fine pieces of old Chinese and Japanese wares, and the ram's head may be retired to the entrance hall to make way for



TREATMENT FOR A NARROW HALLWAY.

a copy from Della Robbia or a cast from the antique. But we have here a good beginning, satisfactory in itself, and including nothing that will be found too mean to be retained in use when the means of the family permit of the purchase of more expensive things. The window curtains of muslin are not shown in the drawing. The chairs are substantially upholstered in leather, except the arm-chair in the corner, which should be furnished with a silk-covered cushion. The screen is of dark green baize with designs of cartouches and hanging sprays of flowers in plush of different colors, appliqué.

WHEN it is necessary to take out embroidery either because it is unsuccessfully executed or because a color combination does not fulfil one's expectations, run the point of the wider blade of the scissors, held flat side down, under the stitches and cut them all completely through. Then the loosened ends can be easily pulled out and the ground material will remain uninjured. Never attempt to rip embroidery stitch by stitch. It pulls the stitches already correctly placed, draws the foundation, and loosens the tension of the material framed.

## EMBROIDERY.

## PHOTOGRAPH FRAMES.

EMBROIDERED photograph frames are the most successful of all the ideas which have been worked out in these most useful and ornamental articles. The embroidered frame is not only a success in itself, but the most exquisite work may be put upon it, because it shows to great advantage, and may at the same time be perfectly preserved under glass. The glass covers not only the photograph, but the entire frame. The edge is bound with white linen, and the whole is secure and complete.

The piece of linen for a frame should be about 12 x 14 inches. Dampen this and press perfectly straight, then fold exactly in half, and again in half at right angles. In this way the centre will be found. Now a piece of paper the size of the space to be occupied by the photograph should be folded in the same way, and opened and laid on the linen, so that the centre and creases will coincide with those of the linen. Sew this to the linen with silk, and then mark the design around it. The finished frame should be about 8 x 10. With this in mind, the worker will know about how wide the design may be. Trailing flowers or vines are very adaptable to frame decoration—morning-glories or chrysanthemums are especially suitable.

The possibilities of morning-glories in embroidery are hardly appreciated. They are not only most adaptable in form and character, but their glossy texture and delicacy may be so well indicated by the filo-floss. The rib-like lines of the flowers should be outlined first, and the leaves and stems may be embroidered in a double thread, so emphasizing the lightness of the flowers, which are worked in a single thread. Sweet-peas may also be arranged gracefully around the frame sides. Pansies and violets are not difficult to arrange. Fuchsias would droop prettily around the edges of a frame.

A very novel and effective photograph frame may be made by a combination of two linens. There are now some very nice colored linens. They are washable, and are of a round weave especially for embroidery. A piece of this linen—say pink, for instance—marked with the photograph frame design, allowing a larger space within for the picture than if it was to be single, should be laid over a piece of white linen of the same size, and the two firmly basted together. They should now be sewed together as nearly as possible on the outline of the design which lies around the picture space. It is well to do this sewing by machine, as the two pieces are less likely to be moved apart, and the sewing can be done with little handling. With sharp scissors cut out the pink linen around the outline, sewing within one-eighth of an inch of the stitches. The design may now be extended a little into the white linen, a few leaves and tendrils completing it. It will be seen that there must be a complete line of work between the two linens, so the spaces which are not filled by the flowers and leaves can be covered by a stem. The wild rose may be beautifully arranged for a frame, and its brown stem, a quarter of an inch wide, may completely surround the join of the two linens, except where the flowers and leaves overlap it. The band thus formed may be oval instead of oblong, if such an opening is preferred. After this linen is mounted in a frame for working, the edge of the pink may be cut away a little more as you embroider. The embroidery should completely cover this cut edge, and the inner part of the design should lie on the white linen. As the drawing appears the lines are on the pink, but one should not attempt to do the work exactly on the cut edge, but should draw a corresponding line as near to it as possible on



the white and start the stitches along it. The design thus worked is a little raised, and the result as a whole is beautiful. The stem around the edge is an essential feature, and must be introduced with any flower. The thorns on the rose twig may be brought out nicely, projecting into the white linen.

L. BARTON WILSON.

#### SOME COLOR SCHEMES.

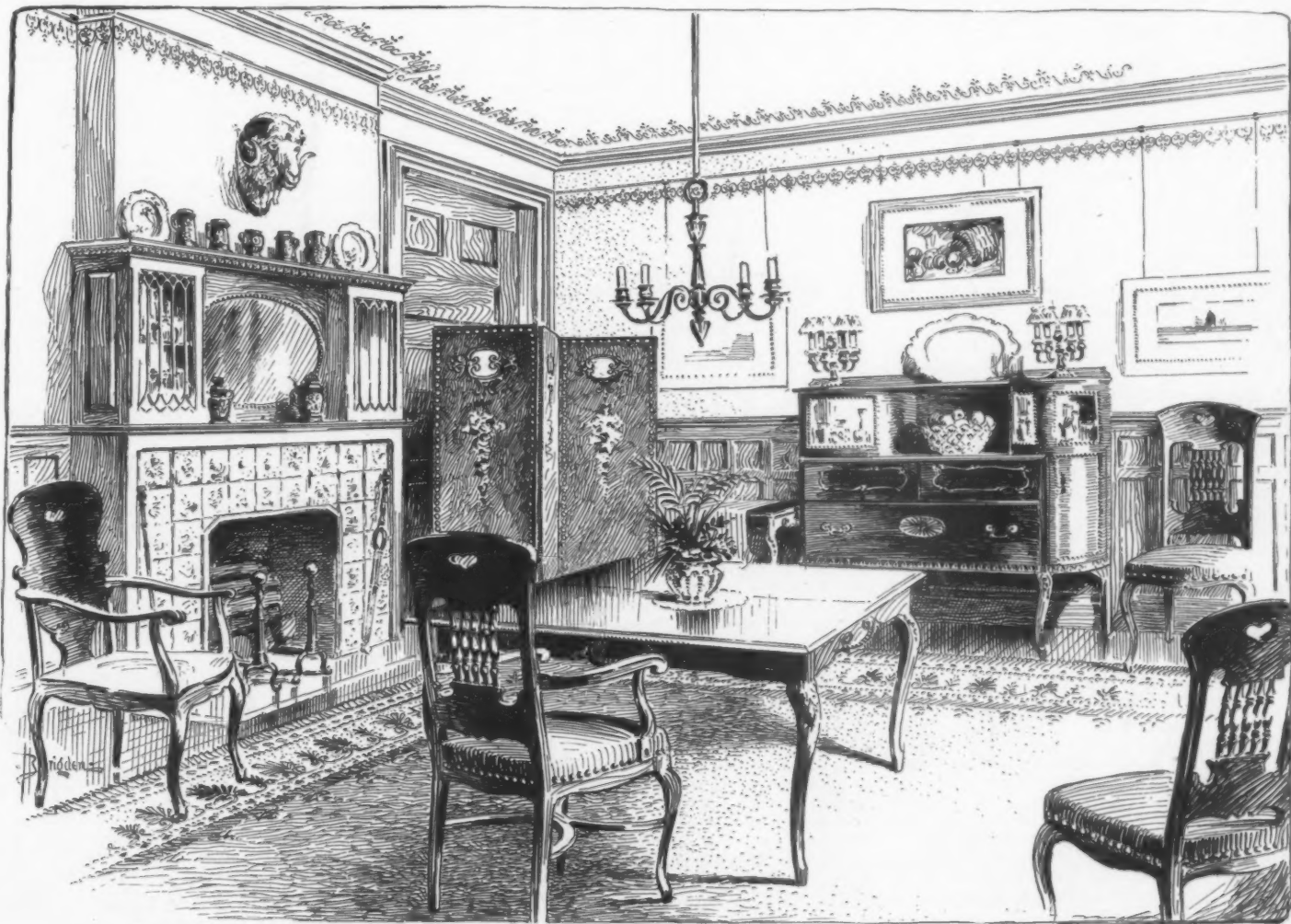
No one should color his walls until he has some notion of the pictures he is going to place upon them. Having this point settled, it is possible to select colors which will compose well either with the richly framed canvases, the more delicate aquarelles, or the modest prints in black and white. It is not possible to give any specific direction for

If, then, realizing the trouble that it will entail, you gather together the necessary samples of color from such sources as are available—I have used woven materials if I considered that they furnished the exact tone I desired—and settled upon the desired elements which are to produce the artistic whole, give these to the painter, and insist upon the exact colors, mixed according to your eye, not his. Hold to your scheme, even though he tell you that it is an "unheard-of combination," and it will probably be a success. If you allow him to substitute a different tone for any one of your colors, the unities will be lost, and failure will be the inevitable result.

Of course this heroic treatment of the painter is out of the question with an experienced colorist, and, on the other hand,

the like. The frieze and ceiling for such a wall may be deep cream-color, not approaching lemon yellow, which does not fall into accord with such a red, but warm and deep in tone. Over this a stencil design of gold or a deeper yellow, which shall be close and fine, will give a charming effect, and will do much to make the apartment cosy.

A variation from this general scheme may be made by painting the walls a much darker and stronger tone of red, or putting a stencil of dark, rich red upon the dull red ground, and painting the ceiling and frieze a strong tone of yellow—not orange-color, but approaching it—and stenciling the former with silver bronze and the latter with gold or copper bronze. This will give a more noticeable wall and ceiling decoration, which would be in perfectly good taste in a



AN INEXPENSIVE ARRANGEMENT FOR A DINING-ROOM. DRAWN BY W. P. BRIGDEN.

such work that shall cover all cases; but a few general schemes for coloring suggest themselves, and certain hints as to the best methods of using them to bring about agreeable results.

If it be possible to rely upon the painter whom you will employ for taste, it will be safe to trust him with your general scheme for the apartment or apartments, and then your enjoyment will be materially increased if you let him alone. He will produce a harmonious result from his own experience, but if interfered with he will probably not be successful.

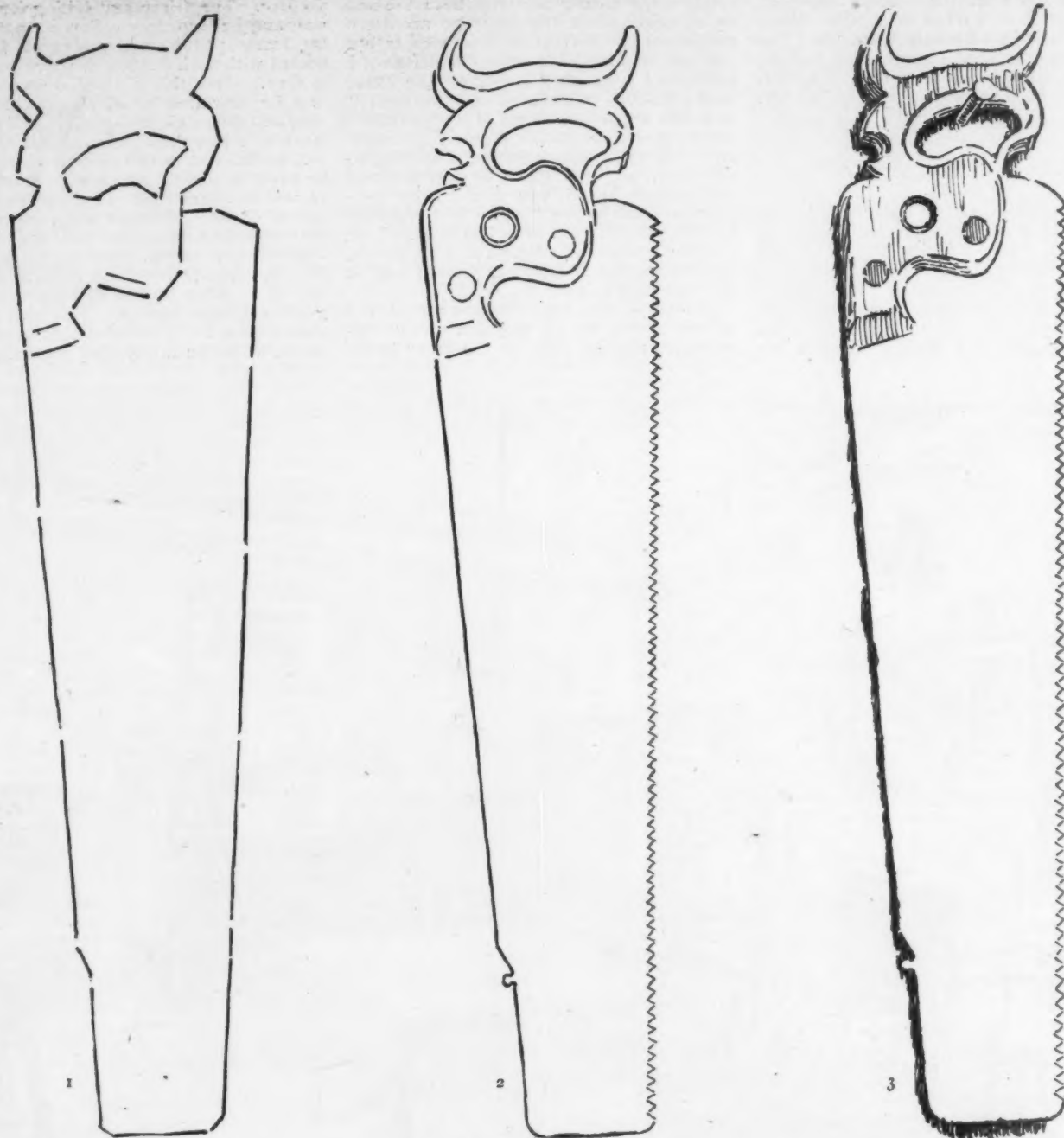
As a rule, this mode of procedure is not possible, and one is obliged to waste many hours and expend much patience upon the subject before the artistic fabric is completed, through the medium of the ordinary house painter.

it is equally impossible for one unacquainted with colors to dictate even to an ordinary house painter. I have found the following schemes for coloring quite successful in practice, and they will afford suggestions for other conditions than those under which they have already been employed.

The floor, in one case, is stained or painted a dark brown; the wood-work, such as doors, door trims, window casings, etc., if hard wood, is a natural oak; if soft wood, it is painted warm brown, light in tone. The walls up to the frieze line are a soft red, almost a terra-cotta color. The difference between terra-cotta red and other reds is that the yellow tone predominates in the first and is modified in the others by the introduction of a little blue. A plain terra-cotta wall without stencil is an excellent background for etchings, engravings, and

large room, although it would be altogether too strong and forcible for a small one.

A second scheme will be as follows: Let the floor have a natural wood finish or be painted light brown, the woodwork be stained dark green or painted an invisible green. The effect of this is unique and very attractive, especially if the walls are hung with a deep crimson red paper, having a strongly outlined pattern in some shade of the same color. Over this let there be a delicate yellow ceiling—omit the frieze altogether—ornamented as much as is possible with gold or deep yellow. Such coloring will require considerable space and light to make it effective, and it will be suitable only for a large apartment where there are many gilded picture-frames and ornaments. The broad, flat panels of the door trim could be treated with a design in copper nails.



FIRST LESSONS IN DRAWING.

BY ERNEST KNAUFFT. ILLUSTRATED BY CHARLES A. VANDERHOOF.

We are going to begin this month some lessons in drawing for young people. Our first object for study will be a saw; but you must understand that if you study your lesson well, you cannot only draw a saw, but you can draw many objects in the same way. You will see by looking at the studies that the artist has not drawn a finished picture of the saw *at first*. In No. 1 we see how to begin a saw. Any object may be begun in the same way. You must look at it and see what is the whole shape of the object, how wide it is and how long. Now a carpenter, when he wants to see how wide and how long a door is, measures it with his foot-rule; but when you are drawing you should not go up to a door or a saw and measure the number of inches it is wide and the number it is long; you should look at it and guess at the width of it *in relation to its length*. If a book is two inches wide and four inches high, we say that it is twice as high as it is wide, or its width *in relation to its height* is one half. The saw is here drawn four and a half times longer than it is wide; now you should retain the same proportions, no matter what size you make your drawing. If you are making a drawing where the saw is one inch wide, in that case you would make it four and a half inches high. Now this relation of the width to the height of an object is called "*proportion*," and in teaching you in the future I shall use the word a great deal, telling you very often that *you must get your proportions of an object first before you draw the detail*.

I would like you to look around the room and see if you can tell what are the *proportions* of the door, the window-frame, the window-pane, a picture-frame on the wall, etc. Get some older person to help you, who, *after you have made your drawing*, may go up to the window and the picture, and measuring it with a cane, find out how many times its width *goes into its height*. You can play a pleasant little game with your friends by having all draw the window-pane, and then some older person judge who draws it in most correct *proportion*. Another game to play is this: Get some leaves and pin them up on a board or on a pasteboard box, placing it about six feet away from you; then let each one make a map of the leaf the size he thinks it really is. When all have finished, let an older person take the leaf from the board, and laying it down on each one's drawing, see who gets the most correct map. You will laugh to see how some of you will get a map much too long for the leaf, and some will get one much too wide. This game will teach you a great deal about proportion, and it will make you realize that you can make a fairly good picture of many objects by showing the *general proportions* only. This is the lesson our illustrations are meant to teach. The drawing No. 1 is a very fair drawing of a saw, even if it has no teeth. Now do you not realize how you could draw a rose leaf in the same way, showing how long and how wide it was, that it was narrower at the end than at the base, without showing that it had teeth on its edge?

Of course when you finish a drawing of a rose leaf, you can put the teeth on its edges. That gives it *character*, making it different from an apple leaf. So our artist has put teeth to the saw in drawings Nos. 2 and 3. But the point is, do not begin by putting in little things. These little things, like the teeth on a saw and on the margin of a rose leaf, the artists call *details*. So we say, begin with the general outline (as in drawing No. 1), and put the *details* in last.



## NEW PUBLICATIONS.

## NOTICE OF ART PUBLICATIONS.

THE publishers' lists of books to be brought out this fall include rather less than the usual percentage of works on art, or of special interest to artists and collectors. The craze for collecting book-plates is "recognized" to the extent of two hundred and fifty copies "for America" of Mr. H. W. Fincham's "The Artists and Engravers of British and American Book-plates," which will be brought out in this country by Dodd, Mead & Company. Amateur photographers are remembered in "Photography Indoors and Out," by Alexander Black, to be published by Houghton, Mifflin & Company. The same firm will issue a monograph on "The Memorial to Robert Gould Shaw," with a photogravure of the monument recently completed by Mr. Augustus St. Gaudens. A practical hand-book on "Painting and Decorating," written by W. J. Pierce, will be published by J. B. Lippincott & Company. G. P. Putnam's Sons will issue a new illustrated edition of Mr. Bernhard Berenson's "The Venetian Painters of the Renaissance," and will publish "The Central Italian Painters of the Renaissance," by the same conscientious and trustworthy writer. "London: As Seen by C. D. Gibson," to be brought out by Charles Scribner's Sons, will, probably, be the most important collection of studies in black and white of the season. "House Decoration, including the Architectural Decoration of Interiors," by Ogden Codman, Jr., and Edith Wharton, will also be published by the Scribners, and they will issue a new, cheap edition of Vasari's "Lives of the Painters." Amateurs and collectors of pottery will be interested in "Potters and Their Arts and Crafts," by John L. Sparks and Walter Gandy, which is to appear among Mr. Thomas Whitaker's fall books. Ancient art and archaeology are well represented with Lanciani's "The Ruins and Excavations of Ancient Rome," to be brought out by Houghton, Mifflin & Company, the same author's "The History of the Destruction of Ancient Rome," and works on "Roman Antiquities," by Thomas D. Seymour, on "The Acropolis of Athens," by Martin L. D'Onge, on "Greek Architecture," by Allan Marquand, "Christian Rome," by A. L. Frothingham, Jr., and "Roman Sculpture," by Salomon Reinach, all to be published by Macmillan & Company; and Volume II. of the important work on "Nippur; or, Explorations and Adventures on the Euphrates," by J. P. Peters, which is to be published by G. P. Putnam's Sons. But many publishers have not yet given out their fall announcements.

THE CHRISTIAN, by Hall Caine, is at once a love story and an attack upon the English Established Church for its failure to reform the morals of London. What these are we have been told by Lady Jeune and Mr. Stead. Mr. Caine cannot be accused of having overstated the case. But his purpose, which is to effect a reform in the Church of England by severing its connection with the government, can hardly interest many in this country, where church and State are already separate.

As a story, the book suffers from having a non-artistic purpose, and yet it is intensely interesting. The hero, John Storm, goes to London from the Isle of Man to serve as curate to the Rev. Canon Wealthy, a clever but worldly-minded churchman. Glory Quayle travels with him to take a place as nurse in the hospital where, it turns out, he is to be chaplain. There are some slight intimations of the passion which is, later, to spring up between them. John quarrels with his canon because of the latter's unchristian prudence. Glory leaves the hospital because she is too high-spirited to please the persons who direct it, and because she is ambitious and wants to see the world. After spending some time as a novice in an Anglican convent, John Storm sets out to reform London single-handed; he obtains money from his uncle, who is the Prime Minister, and fits up a refuge for "the undeserving poor." Meanwhile, Glory passes through the trials and disappointments that are the lot of the would-be actress who has neither friends nor money, and becomes celebrated as a music-hall singer. The admirers who gather round her purchase the very premises that John has leased, in order to build a theatre, in which she is to appear in a realistic play by a Scandinavian dramatist. This last reverse makes the reformer into a fanatic; and, in the height of a popular commotion, stirred up by his preaching, Storm proceeds to Glory's house, to save her, as he thinks, from ruin, by killing her. Divining his object, she prevents his committing the crime which he had contemplated by working on his passion.

This, which ought to be the culminating scene, is barely outlined, and we are hurried on to new developments, which are drawn out to an unnecessary length. Storm leaves the house feeling himself at all points a failure, is arrested, tried for sedition and

inciting to riot, and is set free, but only to be murdered by some scoundrels whom he had made his enemies. He lives, however, long enough to marry the heroine, who, we are told, had quitted the stage and taken up his work.

"The Christian" begins and ends weakly, but is highly interesting in all that relates to the heroine's adventures in the hospital and on the stage. Glory Quayle is the author's best creation. Other scenes are not by any means devoid of strength, and they seem to hold out a promise of still better work to come. (D. Appleton & Co., \$1.50.)

THE PEOPLE FOR WHOM SHAKESPEARE WROTE, by Charles Dudley Warner.—In this book are several essays on the daily life of the people in the Elizabethan age—their costumes, houses, and peculiar fancies. The book is compiled from old chronicles, some by Englishmen, many by foreigners who visited England at that time, and it makes interesting reading in itself as a picture of the daily life of that time, aside from achieving the main purpose which instigated its writing—that is, the elucidation of many of the more or less obscure parts of Shakespeare's dramas. Mr. Warner's statement that it is impossible for us to enter into a full, sympathetic enjoyment of Shakespeare's plays, as the people of his own day did, can be accepted as a fact after reading this volume. Many of the situations were similar to those of to-day, such as, for example, the fact that every one complained then that all the trades were too full and that competition was too high. The conditions of the roads, the methods of moving about the town at night, attended by men carrying lanterns and clubs (p. 107), is another one of the details of the life of that day that explains many incidents in Shakespeare's plays. (Harper & Brothers, \$1.25.)

MR. JUSTIN MCCARTHY'S HISTORY OF OUR OWN TIMES is very well known as by far the best book on its subject, and indispensable to whoever would be well informed about contemporary English affairs. The first two volumes (of the American edition) trace the history of Queen Victoria's reign down to the return of the Liberal Party to power in 1880. A supplementary volume now brings the narrative down to the recent jubilee, and includes pithy and impartial accounts of the Venezuela and Transvaal affairs, of the Parnell movement, and the most recent phases of the eternal Eastern question. This volume contains no less than sixteen portraits of contemporary celebrities, and a full and useful index. (Harper & Bros., \$1.75.)

WAYSIDE COURTSHIPS, by Hamlin Garland, is a collection of short stories, which, though alike in theme, in scenery, and to a great extent in the types of the personages, will add to the writer's reputation as one of the leaders of the growing Western school of fiction. It begins with a sort of prose poem, of the meeting at a theatre of two lovers separated by social inequality, and ends with another of a disillusioned husband and wife, grown gray and indifferent. Let us admit that Mr. Garland does not shine in this sort of composition. It is difficult, indeed, to be poetical in prose, and especially so when one's forte lies in the realistic painting of everyday characters and situations. But these little pieces are not without value, as showing what the West is thinking, or trying to think. It may be said to be attempting to extract sunshine from cucumbers by a patent process; but it is already plain that it will turn, at length, to more promising sources. Further examples of the true insight and the mistaken judgment that appear in these two sketches may be found again in those of the group of four short stories which appear under the title "Of Those Who Seek," in the body of the book. These may be taken to show that neither Mr. Garland nor his public is content with reporters' work, however good; that they yearn for something more, and will sooner or later find it. Eastern readers, however, will undoubtedly prefer the more realistic of these stories, because they are curious about the West, its divorce colonies, dance halls, railroad towns and forlorn farms. The careful student of American life as it is will read them all. (D. Appleton & Co., \$1.25.)

COUSIN JEM, by L. Higgin, is called on the title-page "A Sepia Sketch," for no reason that we can discover, except that it is somewhat monotonous. It deals with the misadventures of a black sheep, but still more with those family complications and legal entanglements so dear to the average English novelist. The little peculiarities of Mr. Adolphus Wendall-Fane, late of Her Majesty's One Hundred and Sixty-ninth Foot, and the trials of his daughters Rachel and Beryl, with the very frank, not to say slangy, conversation of the latter with her Australian Cousin Jem, furnish such entertainment as the book affords; the lawyers and the nice old lady, who lets out the family secret only in the very last chapter, furnish the plot. There is, however, the Quixotic Mr. Alan Carmichael, who, if he succeeds in little else, distinctly raises the tone of his com-

pany, and who ends a long misunderstanding with Miss Eirene Heseltine-Fane in time to make it morally certain that they will share together the money of the now defunct Cousin Jem. (Hurst & Blackett, \$1.00.)

WOLFVILLE, by Alfred Henry Lewis, is another collection of Western sketches, but of a farther and wilder West, the West of the cowboy, of the ready revolver, of the vanishing Indian and the fighting sheriff. There is the accustomed air of reckless exaggeration (very different from Mr. Garland's manner) about the tales supposed to be told by the "old cattleman." Wolfville, to judge from Mr. Remington's picture, is a city of magnificent distances and ruinous adobe houses, and most of the tales concern dead citizens. Jack King emerges out of a poker game as a corpse. The career of Cherokee Hall comes near to culminating at the end of a rope. Cherokee's eyes are "the color of a new bowie;" he is the possessor of a roll of bills "big enough to choke a cow;" but he becomes suspected of stage-robbing, while he has been really engaged on an errand of mercy. There is a plenty of adventure and of entertaining dialect, and Mr. Remington's pictures add a flavor of reality by no means unneeded. (Frederick A. Stokes Co., \$1.00.)

FOSTER'S COMPLETE HOYLE, an encyclopædia of all the indoor games played at the present day, by R. F. Foster. This very capital book is the most thorough and complete of its kind up to date. Mr. Foster has not only made a most careful study of every book pertaining to the subject, but he has also consulted with club authorities on games all over the world, with a view to getting the generally accepted verdict on all disputed points. (Frederick A. Stokes Co., \$2.00.)

A DISTINGUISHED PROVINCIAL AT PARIS (Un Grand Homme de Province à Paris), by H. De Balzac, translated by Ellen Marriage, with a preface by George Saintsbury. Mr. Saintsbury in his preface plainly shows that he considers this novel the finest that Balzac has written, and we are fain to agree with him. (Macmillan & Co., \$1.50.)

LOST ILLUSIONS, by H. De Balzac, translated by Ellen Marriage, with a preface by George Saintsbury. In the very excellent preface Mr. Saintsbury tells us that this is the longest of Balzac's works, that it is almost the only book containing poetry, some written by Balzac, some by his friends. The translation is exceedingly well done. (Macmillan & Co., \$1.50.)

THE TOUCHSTONE OF LIFE, by Ella MacMahan. This very cleverly written story concerns the doings of Ivor Clay, the illegitimate son of the Earl of Sitherington. The scenes are laid in London and the colonies, where young Clay carries all before him, even to marrying the fiancée of the young earl, his brother. It is particularly bright all through, and the dialogue is extremely clever. (Frederick A. Stokes Co., \$1.00.)

MRS. KEITH'S CRIME, by Mrs. W. K. Clifford. This is a new edition of a novel which was published some twelve years ago. Mrs. Keith herself tells the story. She is left a widow with very little money and two children—Molly, an invalid little girl, and Jack, the baby. Jack dies of scarlet fever, which preys on Mrs. Keith's mind so much that she becomes ill—so ill, in fact, that the doctor is reluctantly compelled to tell her that her days are numbered. Her agony of mind when she learns that she must leave her invalid Molly to face the world alone and penniless works her up to such a pitch that she decides to kill her rather than leave her behind. She does this and then dies herself. The story is full of pathos. Peculiarly sad is the scene which describes the death of the baby, and the interview which Mrs. Keith has with the doctor when he tells her she cannot live. (Harper & Bros., \$1.00.)

AT THE QUEEN'S MERCY, by Mabel Fuller Blodgett, is a wonder-story that might move Mr. Rider Haggard to envy. Two African adventurers, one French, one English, are informed by a dying slave of a hidden city, which they reach, after several adventures in the bush, only to become prisoners to its white queen and its bloodthirsty priests. The author revels in description of temples, fortresses, bottomless pits, dark passages, huge stones revolving by secret mechanism, caverns slowly filled by underground streams, and the like. There are thrones of gold, and pillars of ivory, and bags of pearls, and chests of diamonds; and the reader is dazzled with a profusion of primary and secondary colors—red, blue, yellow, green, orange, and purple. There is at least one hairbreadth escape in every chapter. The book might furnish forth a score of melodramas. Mr. Henry Sandham's illustrations give but a faint idea of the gorgeousness of the text. The book is uncommonly well printed. (Lamson, Wolfe & Co., \$1.25.)



## TREATMENT OF DESIGNS.

## "CHERRY RIPE."

SUGGESTIONS FOR COPYING ELLEN WELBY'S  
PICTURE IN OIL AND WATER-COLORS.



**T**HIS very charming picture is such an excellent example of lithographic work that the student should make no alterations in copying it. Much may be learned by him in composition of line and color, and also in noting the forms which the muscles take around the mouth and eyes which give the bright expression.

Make a careful drawing of the figure in outline with charcoal upon a rather fine canvas (double-primed).

It is better to make this drawing free-hand, if one has sufficient knowledge (for the sake of practice); otherwise it will be safer to transfer the outlines, as a picture, no matter how good it may be in color, lacks interest if spoiled by defects in drawing. The colors used in painting are as follows: In the first place go over all the outlines with a thin tone of Burnt Siena and Turpentine—for this use a small pointed sable brush; then cover the principal shadows with a flat tone of the same, keeping carefully to the general forms. For these a small flat bristle brush is used. While this undertone (or frotté) is drying the background may be laid in. By the term "laid in," we explain, for the benefit of beginners, that we paint a general effect of the coloring as a preparation, upon which the finishing touches are put later. This is the principle upon which the artist works throughout; the whole figure with draperies being painted at first in a preparatory stage and afterward finished in detail. The colors used for the background are Raw Umber, White, Permanent Blue, and a little Light Red in the local tone. In the lighter parts add Yellow Ochre, and in the dark tones, at the upper left-hand corner, a little Madder Lake and Ivory Black are mixed with the other colors. The white cap and dress with sash and ribbons are laid in with broad, simple tones of light shade; a medium tint of soft light gray being selected upon which the highest lights are built up and the deeper shadows added. The colors used here are White, Yellow Ochre, a little Cobalt, Madder Lake, and a very little Ivory Black. In painting the deeper shadows use less White and Yellow Ochre, and add Burnt Siena, with more Ivory Black to the local tone. For the highest touches of light in cap and dress mix White, a very little pale Cadmium, a very little Rose Madder, and the smallest quantity of Ivory Black. In some of the half tints Raw Umber may be added. The hair is painted with Yellow Ochre, White, Raw Umber, and Bone Brown, adding a little Ivory Black and Light Red in the shadows.

The pink over-dress and ribbons are painted with Madder Lake, White, a little Yellow Ochre, and Ivory Black for the local tone, adding Burnt Siena in the deeper shadows and a little Raw Umber in the half tints. In the highest lights a little Vermilion is added. The same colors given for the pink dress will serve for the general tone of the complexion, adding more Yellow Ochre and Raw Umber, with less Madder Lake. The colors for the hair are Yellow Ochre, Raw Umber, and White—a little Ivory Black with Burnt Siena in the shadows. For the blue eyes mix Permanent Blue, White, Yellow Ochre, and Ivory Black, adding Raw Umber and Burnt Siena in the pupil and shadows.

The mouth is painted with Madder Lake, White, Vermilion, and Raw Umber, adding a little Ivory Black and Light Red in the shadows. The eyebrows are painted with the same colors as the hair, mixing Yellow Ochre, Raw Umber, White, Ivory Black, and Burnt Siena in appropriate proportions, and closely following the lithograph for details.

The basket is painted with Yellow Ochre, White, Raw Umber, a little Ivory Black, and a little Burnt Siena, deepening these colors in the shadows, and adding a little Raw Umber and Cobalt in the half tints. The cherries may be painted with Madder Lake, White, Vermilion, Raw Umber, and a little Ivory Black. In the high lights add Yellow Ochre to the touches of white.

**WATER-COLORS:** Select a rather heavy paper of medium rough texture, and after drawing the outlines (only) of the composition, wash a pale tint of Yellow Ochre and pure water all over the paper. When this is dry it leaves a warm undertone which is very suggestive, especially in the flesh tints. The preliminary drawing may be made with a finely pointed hard lead-pencil. If it happens that the

young painter has not much skill in drawing free-hand, it is better to transfer the outlines than to impair the texture of the paper by repeated corrections with bread or rubber.

The colors to be used are as follows: The tone of the background may be made somewhat lighter and looser in touch for the water-color treatment, and the washes broadly run over the paper, sometimes falling a little short of the actual outline, showing a hint of the heavy white paper upon which the study is painted. This treatment gives more style to a study than one where the whole background is completely and carefully carried out to the edge.

Mix for the general tone of the background a wash of Cobalt, Yellow Ochre, Sepia and Rose Madder. In the successive washes the colors are deepened, and in parts some Lamp Black is added.

The colors for the flesh are as follows: A general tone for hands and face is made by mixing Yellow Ochre, Vermilion, Rose Madder, a little Cobalt, and a very little Lamp Black; the latter is to be used with great discretion, as too much will spoil the whole effect of color and produce an inky tone. In the shadows mix a wash of Sepia, Cobalt, Yellow Ochre, and Rose Madder; and for the half tints mix Light Red and Cobalt, toned with any of the deeper colors which may appear necessary. The hair is washed in with Yellow Ochre, a little Sepia, and a very little Lamp Black for the general tone; in the shadows add Burnt Siena, and where the soft gray half tints occur a delicate wash of Cobalt, Lamp Black and Light Red will give a soft effect to the modelling. The high lights at the front of the hair must be crisp and clear; they are taken out with thick blotting-paper cut to a point. The deep blue eyes are washed in with a rich tone made with Cobalt, Rose Madder, and Sepia, mixed with very little water. The pink draperies are painted with washes of Vermilion, Rose Madder, and Lamp Black, deepened with Sepia and Light Red in the shadows. Where soft gray half tints occur use Cobalt and Lamp Black mixed with the local tone. The basket is washed in with Yellow Ochre toned with Sepia, and a little Cobalt is added in the half tints. In the shadows deepen this tone by using less water, and add a little Rose Madder and Ivory Black in the darker parts.

The white dress and cap are first washed over with a delicate tone made from Yellow Ochre, Vermilion, and Lamp Black. The high lights are taken out with blotting-paper, and in the shadows this tint is deepened and a little Cobalt added. In finishing, take up the details and carry them out with a fine-pointed camel's-hair brush, deepening the shadows where needed, and making the high lights crisp, by taking the color out cleanly with blotting-paper cut to a point.

## SNOWBALL DECORATION FOR A BOWL.

LIKE lilacs and other flowers growing in clusters, snowballs are to be treated in a mass more than as individual flowers, so due attention must be given to the light and shade and rounding up of the whole. Unlike most white flowers, they show much diversity in coloring. The young heads are of a tender greenish white, which fades to a pure white as they mature, and then changes to soft creamy tints; but in all cases the network of green-white stems gives to the heart of the cluster the pretty green gray shadows. Round up the whole head with a general tone of gray—Pearl Gray and a little Black or Copenhagen Gray, tinted with Moss Green or a touch of Brown, according to color. Use considerable lavender, and put on in flat, irregular touches, slightly varying the tint, and shaping out a flower now and then, and parts of a flower. Remember, as they all face out from the centres, it is only those at the nearest point that show full. Toward the outline they are in perspective, and some will show the backs, and in doing this be careful to keep up the general effect of light and shade. Afterward cut out at the nearest point and then model up such as are to be left white, or nearly so, also sharp lights that occur on the edges of other stray petals. Some will want stronger touches of dark, and in some cases the stems will show, or there will be dark gray-green spaces between the flowers.

## CAKE PLATE—HONEYSUCKLE.

FROM the unopened bud to the fading flower the honeysuckle shows a beautiful diversity of coloring, and not the flowers only, but the leaves and wood also. In early spring and summer the young growth has much Purple Brown, a sort of Violet-of-Iron and Brown 17. Later the sprays are greenish at the extreme ends. The leaves are generally dark and warm green; all have the merest outline of violet, like the stems; the midrib and base of veins are also violet. They take soft gray lights and have a whitish green back. The young leaves are warmer green, and have purple backs, like some rose leaves. The smallest buds are a clear, cool pink, like the

lightest tints of Deep Purple (not Lacroix Deep Rich Purple). As they burst, the sparkling white of the inside shows, and having just a hint of the pink, makes cool violet shadows. The color of the outside is broken by a white outline to some of the edges. The stamens are pure white with a large yellow anther; the pistil is longer with a tiny green point. Almost as soon as the flower is open it takes a faint creamy tint, and a little creeps into the outside near the top. The shadow has a hint of the violet pink, and there is a cool gray half light between it and the cream-white light. The pistil turns a violet pink. At last the flower changes to a deep cream, like a soft Yellow Brown, with a very little Ivory Yellow, and the outside loses nearly all trace of color. This may be represented in all stages in one cluster.

## DESSERT PLATE—JERSEY PINE.

THE needles of the Jersey Pine grow two in a cluster, are of a strong but sunny green, and, like all the others, full of warm whitish lights. The cones when old are spreading, and run from Brown 108 to Brown 17, with Yellow Brown and gray lights, each scale tipped with white light. The young cones are quite regular in growth and soft in color. The stems are Gray Brown, but in the young growth warmer and inclining to Brown 108. Those of our readers who are painting this series and who live where these trees grow will find many pretty variations in the coloring if they study the real object. There will sometimes be dead needles that will be a soft gray brown, and other chance effects in the stems and cones.

## HALL SEAT (NO. 1838).

THE length of the settle over all is four feet. The panel is three feet long and fourteen inches high, one inch more being allowed for framing. The framing for the panel is made of lumber one and an eighth inch thick and three inches wide. The decoration is intended for pyrography or leather work. If done in the former, the wood should be clear maple, with the framing of walnut or mahogany. If carried out in wood-carving, oak, mahogany, or walnut may be used. The relief should be at least half an inch deep, and the face had best be applied—with a relief of at least an inch.

## BLOTTER-PAD FOR WOOD-CARVING AND PYROGRAPHY.

THESE pads are very simple of construction. The lift or the top should not be less than three eighths of an inch in thickness. As this article is in constant use, it should be made of hard wood; the blotter shape can be of soft wood faced or veneered with the hard wood. The knob should have a wood screw inserted as shown and a machine screw with nut at the other end, a square hole being made in the pad frame to receive the nut.

## CENTRE-PIECE (YELLOW IRIS).

THIS very effective design for a centre-piece is a somewhat conventionalized form of the yellow iris. It may also be utilized for a sofa cushion by varying the material used. For the centre-piece select a heavy but tightly woven piece of round thread linen. The flowers should be worked in solid Kensington stitch with filo-floss, ranging from pale yellow to deepest gold in color. The direction of the stitches is indicated by the design. They should be from the centre of leaf outward. For the leaves and stems use dull olive green, varying from very light to medium shades. This part of the work should be done in long and short stitch, the direction of which should be diagonal from centre of leaf to edge. The outer edge, where it forms a part of the border, must combine button-hole stitch with the long and short, to enable one to cut out the design. It is very necessary in all work of this kind to have a close, heavy button-hole stitch on the edges to be cut, or it will soon present a ragged, worn appearance.

For a sofa pillow sage-colored linen of heavy quality would be most effective. In this case it would not be necessary to button-hole the outer edge, as for centre-piece. All such work, when fine linen is used, is much more perfectly done if an embroidery frame is employed.

## DOYLEY (NO. 6.)

THE doyley given with clover design is both simple and effective. It should be worked in round thread "Old Bleach" linen of the finest quality. The scallops are done in very close heavy button-hole stitch with white Spanish floss, which is specially adapted to any design to be cut on the edge. The leaves are worked in solid Kensington stitch in tones of gray green or olive, the stitches running from the centre to edge of the leaf. The clover may be either in white shaded with palest green or pink, or in the peculiar shade of pink seen in the natural blossom. All the flowers and leaves should be worked with a single thread of filo-floss.



## CORRESPONDENCE.

## OIL AND WATER-COLOR PAINTING.

P. D.—In painting a transparent glass filled with clear water in which some flowers have been placed, the following method is the simplest way to proceed: Begin by making a careful drawing with a hard lead-pencil of flowers, stems, and glass in outline. Wash over the body of the glass containing water a neutral tint of Warm Delicate Gray, mixing for this Yellow Ochre, Lamp Black, and Rose Madder. When this is dry, paint in the stems as they appear, seen rather indistinctly through the glass. For ordinary flower stems we may mix Sepia, Yellow Ochre, Burnt Siena, and Cobalt. The stems will be grayer in color than seen outside the glass, and the outlines will be broken and indistinct. It will be natural to suppose that the background placed behind the glass will influence the color; therefore when laying in the general tone of the glass observe what color is seen through it, and let the principal color effect of the background dominate the local tint of the glass. For example, if the background is yellow, the local tone of the glass in front will be distinctly yellow in effect. If the background be blue or pink or greenish gray, this tint will show its color through the glass. The stems will then be brown or green, with touches of blue or pink or yellow at the edges, and elsewhere according to the effect of light thrown upon them through the glass. Such effects should always be studied from nature to be of any value. The "transparent" effect is obtained by crisp touches of high light on the edges of the glass and sharp accents of shadow in parts. In finishing such a study, a good result is obtained by dragging a strong, high light across the front of the glass, observing closely where this light strikes the glass in nature. If you will keep the colors pure and on a high key, only darkening the tones where it appears necessary, you will avoid the "muddy" look you speak of. (2) To paint apple-blossoms, the darkest shadow color may be of Raw Umber, Cobalt Blue and white, with a touch of Scarlet Vermilion worked into it where the pink tinge grows through it. Toward the base of the petals, which are almost white, the shadows are greener, and can be obtained by mixing Pale Lemon Yellow and Ivory Black. Take off the rawness of the white lights with Yellow Ochre. Mix Scarlet Vermilion and white for the pink tint; make it stronger for the buds, and work in Rose Madder for the darker tones. For the highest lights use a little Pale Lemon Yellow mixed with white. For the centres use Pale Lemon Yellow, Light Cadmium, and Raw Siena.

H. J.—(1) Silver White, being composed of white lead principally, should be excluded from an artist's palette and Zinc White used in its stead. (2) Silver White is a beautiful white, and for that reason it is probably much used. (3) Zinc White can be obtained pure from any reliable dealer. See the names in our advertising columns. Zinc White is also called Chinese White.

L. T. R.—To prevent oil colors from drying quickly it is only necessary to mix with the colors in painting a small quantity of Poppy Oil. If this keeps them moist too long, add to the Poppy Oil a small amount of "Siccative de Courtray," in the proportion of one drop to five of the oil. Mix a little of this combination with the oil colors in painting. It is also a good plan to oil out the canvas, if dry, each morning before beginning work, using this same combination of oil and Siccative. If the colors still appear to dry too quickly lessen the amount of Siccative or omit it altogether. Where a great deal of white paint is used, the colors will dry more quickly than when much Madder Lake or any other transparent colors enter into the combinations.

C. B.—It certainly shows some degree of artistic ability if one is able to reproduce intelligently any good drawing or painting. To make a good copy is an art in itself, though a limited one. To draw from life is another matter requiring an entirely different method. This method we call (technically speaking) "Comparative Measurement," and the system has been explained at length several times in The Art Amateur. It consists in a mathematical consideration of the proportions of the figure or other subject to be copied or sketched free-hand from nature. Any scale or number of feet may be decided upon to limit the picture plane in the natural subject. When we proceed to copy (or sketch) this, the "feet" are reduced to "inches" (or any other proportion desired), and the whole theme is drawn in upon the canvas, keeping these reduced measurements strictly in view. It is difficult to explain all this fully in print, but a few practical experiments will satisfactorily prove to the student the simplicity of this method.

It is of assistance to the beginner to rule off his canvas into four squares, which will aid him in plac-



ing the lines of the objects and masses of light and shade which fall naturally within these limits. These suggestions apply equally to copying some work of an artist free-hand or in sketching from nature.

## INTERIOR DECORATION.

F. B.—In painting the walls of a studio such as described it is better to avoid any dominating color. The "old rose" tint, while charming in a household room, would interfere with the coloring of the pictures in an artist's studio. It will be found much more satisfactory to paint the studio walls a delicate warm gray tint. A very slight blush of rose permeating the general effect may be introduced if especially desired. It is always well to keep the walls of a studio low in tone, while the furniture should also be subdued and unobtrusive in general coloring.

The woodwork of curled maple (or old oak) set in panels would be very delicate and harmonize well with the walls. If your window side-lights conflict, giving a light both east and south, it is best to curtain these off entirely, and expose only the skylight for general work. It is sometimes an advantage to have these side-lights at command, especially in drawing illustrations or in painting subjects where the lower effect of light would appear more natural. The glass in your skylight should undoubtedly be clear, as at times a strong effect of light and shade may be desired. A curtain should be arranged so as to modify the light when a softer effect is needed. This curtain is generally made of dark green or black (not blue) cloth, and arranged on a roller with a spring, after the manner of a window shade, having the cord conducted conveniently and unobtrusively down along the side-wall, so as to be easily within reach.

C. P.—A good walnut stain to be used upon pine or whitewood is made as follows: Take one gallon of wood alcohol and in it dissolve one pound of shellac; when dissolved add one pound of dry Burnt Umber, one pound of dry Burnt Siena, and a quarter of a pound of dry Lamp-black. Put all these articles into a large bottle or demijohn and shake frequently. Apply with a brush, and when dry rub down with fine sandpaper and varnish. Makes a good stain and is a cheap way of covering large surfaces.

## CHINA PAINTING.

B. R., in her inquiry, says: "The golden wedding of my grandparents will be held in November. I have thought of making something to look like gold-plated ware. Is it very expensive, and would it be in good taste?"

A sham is never in good taste, and when a fragile piece of china is made to resemble a piece of metal, it can scarcely be characterized as anything else. A gold lining to an article which frankly shows its origin in the outside decoration is often very rich in effect, especially if it be a piece for ornament only, so that mat colors can be used. Gold-plating is not always a success in inexperienced hands, and is also very expensive.

S. L. T. J.—I am having trouble with my gold. Sometimes it comes out well, but is often very thin and discolored, while if I lay it on thicker it blisters and even runs. I am told there is too much oil in it, but I have used no oil, nothing but turpentine to moisten it. I buy the best gold, ready prepared in boxes, and keep glass and brushes especially for it.

Your trouble is in having used nothing but turpentine to moisten your gold. As prepared in boxes it is usually in good condition, but each successive

application of turpentine as it evaporates adds a minute quantity of thick oil to the palette, and in a short time this accumulates so as to render the gold unfit for use. The remedy is to flood your glass with alcohol, which carries the excess of oil to the outer edge, where it may be scraped off. Then, as a general thing, wet it up with alcohol, using judgment, of course, along with the mediums, to keep it in working condition. If it dries light and chalky on the palette use turpentine. If it is a warm day and it dries too fast for convenience in working, use a little lavender, and if it begins to have the old sticky, gummy feeling, use alcohol. By a proper alternation of mediums the glass may be kept in good condition year in and year out.

F. S.—You ask why your gold rubs off. It is generally on account of too light a firing. Some makes of gold require much harder firing than others.

F. L. R. asks: "Is it necessary to use as much flux with the colors in working on English china as on French? I believe the English china forms with a good glaze."

No. The result would be the same as using flux with soft colors. The excess of glazing matter would eat them up. Some persons make the mistake of using too much soft color with those that already have good glazing properties, or more often of overfiring the same. Common sense is required in this as in everything else, and it would be the same thing in working on any ware with a soft glaze. It is quite possible to give to work a high glaze and at the same time preserve all the sharpness of detail and purity of color.

T. P. P. says: "I wish to decorate something other than the conventional cup and saucer for an engagement present. Can you suggest any novelty that would be suitable?"

Why not get a square tray, a panel, or an odd-shaped plate that can be used as a plaque? Choose some design that "tells a story," and partly surround it with a dainty wreath of your friend's favorite flower. The decoration might be in monochrome, and separated in this way from an outer border of slightly contrasting tint. A design is given in the last issue that would be very suitable, "Winter," (cupids at a fire warming themselves).

I. G. M. asks: "Is there any color in the mineral outfit that corresponds to the Brown Pink we use in water-colors? It is a favorite of mine, and I have looked in vain for something similar."

If you will get Golden Brown (it comes in powder only), and grind it in oil for use with oil colors, and with glycerine to use with the vitreous water mediums, you will find it much like Brown Pink and a most useful color every way. Professional decorators use it to help out gold effects.

H. M.—If you wish to approximate the natural coloring of the flowers in Miss Macomber's charming design published in the supplement last month, let them be creamy white shaded with very delicate opal tints of pink, lemon, and green. Make the leaves the palest of yellow greens and blue greens. Such delicate tints will look best on a white ground.

O. R. M.—Cheap brushes will give no satisfaction. In fact, so much of the success of any branch of the work depends upon the brush, that the very best that can be had is not only the cheapest, but a necessity. Order them from a responsible dealer only, and then take the best of care of them. It is not at all necessary to have a brush for every color if it is kept clean by washing out often in alcohol while using, and never allowing the color to dry in it. There is no danger of making unfortunate mixtures if this is done. We know how quickly the colors dry on the china, and it is by leaving the brushes to dry even for a few minutes, and by using dirty palettes and mediums that such troubles come about.

M. E. L.—We fear you will not be successful in making a "deep red faded to delicate pink;" similar effects, which are seen in imported ware, are made in factories with colors requiring a very hard fire. If you wish to try it, use Ruby Maroon or Deep Purple. To get the strong color, you will need to use the dry process of dusting on, and that cannot be shaded to a light tint. By the other method of grounding you will not make the color strong enough, except with the Iron Reds, which are not pleasing beyond a certain depth.

Why not be satisfied with a delicate tint? For Rose Pink use English Pink, Rose Pompadour, Sevres Rose or Pink for grounds. For Flesh Pink take Deep Red Brown, very light, and don't forget to add a portion of flux, or it will rub off. For Salmon Pink use Flame Red. (2) The shape of the ware suggests a shell, and any of these fading off into the white would make a pretty and suitable decoration.





If you will make your tea set of some natural color—Light Coffee, Turtle Dove Gray, Trenton Ivory or Light Ivory Yellow, with a handsome monogram in raised gold, using enamel—also, if you wish, with gold edges and handles, it will be very simple and elegant, suitable for any occasion. To make it more elaborate add some scroll ornaments in raised gold, with shadowy flowers, in tinted grays, tucked in among them.

R. U.—I have tried mending a plate with pierced border, using the cement for the purpose which has been recommended in your columns, and it came out a dirty gray full of black specks. Was it owing to any mismanagement on my part?

If your palette was quite clean, free from color, you perhaps used a steel knife; this has been known to discolor white enamel. The cement when fired is similar to the glaze of the china, and should show as a crack only. Try it again, this time using a horn knife.

#### SUNDRY QUERIES ANSWERED.

E. M. C. asks: "Will you kindly tell me whom you consider the best expert in regard to discovering 'old masters'? An Italian brought a picture to this city which he believes is a 'Guido Reni,' but he has no way of proving it. What must he do to have its authenticity established? Do you consider Dawson, who recently discovered the Murillo in Chicago, a reliable person?"

As a general rule, an expert will say positively of an old picture (supposing it to be old and not a modern copy) no more than that it is of such a school or period—that is, unless the picture has a "pedigree" and can be traced back through collectors of repute to, or nearly to, the artist's time. Failing a pedigree, an expert who has made a special and prolonged study of a particular master may say that, *in his opinion*, the picture in view is or is not by that master. In that case he bases his opinion upon peculiarities of handling, color, drawing, pigments, canvas, etc., and it is of value in proportion to the thoroughness of his study. We do not know if Mr. Dawson, of Chicago, has made such a study of Guido Reni. We should respect the opinion of Mr. Berenson, whose present address may be learned of his publishers, Messrs. G. P. Putnam's Sons, or of dealers of such repute as advertise in our columns. But paintings by all the old masters of importance have been copied and recopied hundreds of times, and many of these copies are very well done. It would perhaps be best, in your case, to buy or reject the supposed Guido Reni on its merits as a picture, precisely as you would the work of a living artist unknown to you.

J. J.—The fixing of chalk and crayon drawings is no easy task. To do the job well the drawing should be fastened to a stretcher, the crayon side down. The back of the drawing is then brushed over with a solution until the liquid soaks through the substance of the paper; this solution is to be again applied, and great care must be taken to give the same quantity of solution to every part, joining the brush strokes very carefully. Should any part of the drawing receive more of the solution than another, a stain may be the result. The drawing is now allowed to dry. The fixing solution is composed of the following: Take an ounce and a half of isinglass and soak it in five ounces of white wine vinegar for twenty-four hours. This is then to be added to a quart of hot water, and left in a warm place at the back of a stove until all the isinglass is dissolved, stirring the liquid frequently. When thoroughly dissolved add an equal quantity of Spirit of Wine, which must now be filtered through filtering paper—then it is ready to apply. This is the best way of fixing crayon drawings known.

B. T. L.—In answer to your query about the Brainerd & Armstrong silks to use in embroidering Wild Chicory, the firm have kindly supplied us with the proper shades and numbers. Flowers, 2030, 2031, 2031A, 2032, 2033 for petals (Blue); centers, 2015 (Yellow); stems and leaves, 2621, 2622, 2623, 2624.

G. A. W.—Menu and Place cards suitable for decoration in water-colors can be obtained from S. Goldberg, 21 West Twenty-third Street, New York.

E. A. T.—The address of the architect, Mr. W. T. Hapgood, is 121 Trumbull Street, Hartford, Conn.

A READER.—In the ordinary bronze for statues the proportions are 91.400 copper, 5.530 zinc, 1.700 tin, 1.370 lead.

S. P.—There is no such limitation as you seem to suppose. A prism may have any plane figure for its ends, so that they are similar and parallel; they are called triangular, square, or octagonal prisms, as the ends may be.

KENTUCK.—(1) It is an easy matter to cut glass without a diamond. Draw a line across the glass

with a quill pen dipped in a strong alcoholic solution of corrosive sublimate. After drying, draw the same line with the pen dipped in nitric acid, and the glass will easily part at the line thus drawn. (2) A simple way to "engrave" or etch on steel objects without resorting to the usual acid bath is to rub the surface with soap and write on it with a steel point dipped in a mixture made of sulphate of copper, one ounce, and sal-ammoniac, half an ounce. These should be pulverized separately, and then mixed with an ounce and a half of vinegar, a little vermilion being added as coloring matter. The writing tool cuts or scratches through the covering of soap and the mixture attacks the surface of the steel.

W. D. H.—There is no manual of the art of stained glass as at present practised. The most recent work on the subject is by Mr. Henry Holliday, which may be obtained through Macmillan & Co. Unfortunately it gives but a slight account of the American opalescent glass, which has revolutionized the art. Some practical articles on the subject are in preparation and will soon appear in The Art Amateur.

#### SEEN IN THE SHOPS.

WOMEN'S work is what the fine drawn stitching is generally called, but in Japan it is the men who excel in this fine needlework. A dainty white linen centre-piece with a border of drawn work four inches wide, exquisitely done, which took a man one whole week to accomplish, is sold here for about the price of one day's work of a street laborer. Complete sets—tea-cloths, centre-pieces, tray-cloths, and doilies—of this beautiful stitching are to be seen at the Fifth Avenue Linen Store, William S. Kinsey & Co. The linen is purchased in Ireland, and sent from there direct to Japan to be made up and ornamented. Nothing in better taste could be found in pretty linens for house-furnishing. A bed-spread which would harmonize with almost any surroundings, and while it is decorative from an art standpoint has the clean crispness so fitting to bedroom accessories, is made of sheer white mull with a border of Renaissance insertion let in about six inches from the edge. Inside of this is another row of insertion, which frames in the initials or monogram of the owner, the whole finished by a plain frill of the mull. This spread laid over a lining of the prevailing color of the room would be daintiness itself. The laces which show the most effective patterns for trimming linens are the Irish, Cluny, and Renaissance. The latter remains the most popular, as it is so evidently a hand-made lace, and the boldness and beauty of its designs give better effects than can be found in any other washable lace. It is beside this exceedingly durable. Table-spreads which launder well come in monie cloths with cream grounds, on which are figures brocaded in silk of blue, pink, wood brown, gold, or green.

Quite a novelty are the linen centre-pieces, covers, doilies, etc., scalloped and neatly buttonhole stitched by hand, perfectly plain and ready for any design in embroidery. The worker who loves to see the graceful flowers and tendrils grow under the fingers is saved the drudgery of finishing the edge. Another labor-saving device which gives good effects is the washable embroidery foundations for initials or monograms. These do away with stamping or filling, and come in many graceful forms. Something exceedingly good in a sofa-pillow cover is also seen at this store. It is velour of a dull Turkish red with a conventionalized pattern of old armor in blue silks. Between the spaces of embroidery are stripes of gold cloth slightly worked with the blue.

Embroidery in colored silks was never more popular both as a means of decoration and as employment for spare hours. The constant improvement in color and delicacy of shading made in the embroidery silks added to the artistic beauty of designs is largely responsible for this Renaissance. The delicate work on linen seems to grow more alluring every day. Then, too, the articles to which it is applied are constantly increasing.

At M. Heminway & Sons are to be seen several novelties in small articles that ought to solve some vexed problems in Christmas gifts. A tooth-brush holder of white linen is oblong in shape, having a little flap which falls over the front and conceals the brush. It is lined with rubber cloth, bound with wash ribbon, and can be suspended by the same. Delicate sprays of forget-me-nots are embroidered in colors on the front. A little box for collar and cuff buttons is covered with white linen, and has about the top a double frill of Oriental lace and tiny knots of ribbon. On the lid is a graceful little ribbon design, with which are mingled the words "Collar and Cuff Buttons" done in violet silks. Oval in shape and embroidered with forget-me-nots on linen is an exquisite little jewel-box with double frills of Oriental lace around the top, into which is run baby-blue ribbon. Pink silk lines this pretty box, and it is not only ornamental but useful.

For the man who smokes a pipe this tobacco pouch will be a welcome gift. It is made of brown linen, upon which is embroidered a meerschmum, shaded from écu to brown. With this is mingled a graceful ribbon design and a tiny flag, which may be any of the college colors appropriate for the occasion.

A gift fitting for a cyclist is a cravat case of white linen, upon one side of which is embroidered a wheel, from the hub of which radiate three mercury wings. Between these wings are the initials of the recipient's name wrought in contrasting colors. One of the most sensible things in linen—sensible because it can be so easily laundered—is a receptacle for hair, made of brown linen in cornucopia shape, and buttoned together with three pearl buttons. It has a little flap to fall over the opening, is bound with wash ribbon, and ornamented with a spray of violets embroidered in colors on the front.

For the woman who pours tea is a little teapot holder, made of a square of white linen embroidered in maiden-hair ferns and lined with green silk.

Centre-pieces are seen embroidered in natural flowers so perfectly shaded as to seem painted on the fabric. The conventional designs are many and seem better than ever. These are much the safer for the fingers of the amateur, as they do not require the artistic instinct or the great care in shading demanded by the flower patterns.

Although the centre-piece is one in which the form is no longer new, yet there are special treatments for these articles which make them very charming. Among those I saw was one worked with a nasturtium design in natural colors. The linen was a perfect circle, slightly scalloped with a cream white silk, and having a narrow fringe. Along the entire edges of this scallop there are blossoms of every shade, from the darkest of orange to the most delicate of pale yellows. These flowers, so evenly placed as a border, had the effect of being almost conventionalized. The stems are in a straight line toward the centre of the cloth, giving the whole an Oriental effect.

Another decorative bit was embroidered in American beauty roses. The edge of this piece had no particular set pattern, but its charming irregularity gave it a very artistic feeling. Two branches of rose sprays ornamented each side. These roses, unusually large, were so worked as to produce all the beauty of shade found in the natural flowers, while the leaves were carried out in the different greens quite true to nature.

There were others, perhaps, more decided in character. A particularly fine one was a carnation design carried out in brilliant red. Bunches of these blossoms were well grouped at regular intervals along the white linen.

In France they are now using flowers on the table, with doilies and centre-pieces to match. For instance, with the rose will be used the rose cloth. All the doilies will be decorated with the same flowers, while at each cover will be seen a small blossom. Any floral ornamentation can be carried throughout the entire scheme on the same lines.

For ordinary use these centre-pieces are to be worked in white silks, well combined with the ordinary French blue marking cotton. Besides being pretty and fresh looking, they can be laundered as often as required, and without losing their brilliancy, and will come out as good as new. For this scheme the linen should be heavy, with an ornamented edge of scrolls; above that a floral device of blue gentians, to which is added a slight shading of white silk.

Among the thinner materials for window drapery scrim for years past has been a favorite, but this autumn a wider departure has been made, and this open-mesh texture is now being used to ornament the dressing glass. To make a thoroughly decorative affair, let the scrim fit exactly at the top. On all four sides let there be a hem some two inches wide, and above it a well defined hem-stitch. For an embroidered centre there should be a flowing design of any conventionalized flower, yellow blossoms, such as the iris or tulip, being peculiarly attractive. Add to this an outline in tinsel. When finished, give to all four sides a fine, thin lace. The plain scrim, in general, has never been used for this purpose, but for bureau and dressing table nothing is better. Besides, it can be washed, which is a very desirable quality for anything in every-day use.

Pillows and cushions are still as popular as ever, and in the great variety, both in color and decoration, the most fastidious cannot fail to be satisfied. The principal decorations appear to be blossoms and fruit. These are richly embroidered on satin, mauve and the darker tints of green being generally preferred. The fruit is artistically grouped as a centre device, while the blossoms flow toward the edges. When made up, they are finished off with an edging of fine lace, a thick cord or a ruffle.

For the ever-useful cushion Syrian linens are much used, especially those in light blue tones.

MRS. OLIVER BELL BUNCE.



## ART NEWS AND NOTES.

## ART EXHIBITIONS IN SAN FRANCISCO.

FOR the benefit of the Christian Endeavorers, and for the purpose of impressing them with some of the excellencies of native art, during their recent convention in this city Mr. William B. May, a well-known connoisseur, had one side of the great hall of the Mechanics' Pavilion fitted up for the display of some of the most choice productions of Pacific Coast studios. The selections were made especially with a view to presenting the scenic character of the State, and many of the pictures were new, never having been hung before. There were one hundred and fifty-two canvases in all, and while the collection was not large, it may be said to have been fairly representative of the distinct school of landscape painting which California seems now to be evolving.

Several of the fine productions of Thomas Hill were conspicuous by their size and excellent coloring. "Yosemite from Inspiration Point" shows an imposing scene of wild and rugged nature with great snowy peaks looming in the distance. The special feature of Mr. Hill's work lies in his atmospheric effects—a detail exceedingly difficult to catch in the California landscape. It is so variable, now a misty blue, again a purple lit with a glamour of gold, again a mauve, and the objects behind it, which are veiled with it, swathed in it, take so much of their appearance from it, that the soul of an artist who effectively transfers it to canvas must be as delicate as the ether itself; and Mr. Hill's success in this feature of his work shows that Paul Meyerheim, whose pupil he was, made no mistake when he strongly advised him to confine himself to landscape painting.

A number of R. D. Yelland's works were disposed with good effect about the hall. His "Point Pinos, Monterey," "Mount Shasta," and "Beach, Pacific Grove" (24 x 36) were especially admired. William Keith hung one of his recent and superb paintings of the "High Sierras near Yosemite" (56 x 80). Keith's work is powerful in coloring, just as Hill's is delicate and tender. Storm clouds, sunset fogs, and rainy reds appeal to Keith, and he depicts them on his canvas with all their sombre glory and frowning strength. "Fire in Santa Cruz Mountains" (36 x 42), by Jules Tavanier, drew much favorable comment. It presents a fire half smoldering among the dark night pines in a mountain forest, the red heart of the flames burning among a mass of logs near the ground and tufts of feathers of it clinging to burnt adjacent trees as they go out of the picture.

The aged E. Narjot sent several of his genre pictures showing scenes of the early California Spanish days. These efforts are not only charming, but they are instructive in that they place before us conceptions of a life once existent in California which has passed away, and they are more valuable from the fact that they record the impressions of an artist who studied them in the day of their duration. "At the Well" is one of the most typical of these, showing Mexican women with their crude vessels in the act of drawing water. "Catalina Island" is a dainty bit of landscape by the same artist, and his type of a young Mexican woman, presented in his "Señorita," is a truthful representation of a specimen of that race. A melancholy interest attached to a collection of eleven water-color sketches, gracefully done, of Chinatown scenes and San Francisco features from the brush of the late Fortune de Conte. This unfortunate artist recently died in the most extreme poverty, leaving his wife and a large family of children in the depths of want. Their deplorable condition was not known to the artist fraternity until after the decease of the husband and father, when immediate steps were taken for their relief. The exhibit, for the first time displayed, is now being sold to raise a fund for the family's benefit.

SEVERAL unique exhibitions have lately been held in San Francisco at the SCHOOL OF MAGAZINE AND NEWSPAPER ILLUSTRATION of pen sketches of newspaper artists. One of these was held under the

auspices of a local newspaper, and the displays were entirely the work of Eastern artists of repute, among the exhibitors being Keller, Trowbridge, and Kerr, of New York. About one thousand sketches were hung. All these drawings were for sale during the exhibition, and those not disposed of were sold at auction at its close, the money thus raised being used for purposes of local charity.

PROFESSOR J. H. E. PARTINGTON has just closed an exhibition of the work of his pupils in magazine illustration which shows a most commendable degree of skill on the part of a large number of them. There were about two hundred and fifty drawings shown, and among those awarded honorable mention were the following: H. P. Merritt, studies of Chinese character and architecture; Stella Withram, designs for posters; C. S. Crossley, James McKee, Katharine French, and Blanche Letcher for life drawings.

A NOTABLE addition has just been made to the art collections of this coast through the generosity of Thomas Stanford, of Melbourne, Australia, a brother of the deceased Leland Stanford, who founded the Stanford University at Palo Alto. Mr. Stanford commissioned Mr. J. W. Curtis, an Australian artist, to paint a number of pictures for the gallery at the Stanford University in California, the object of the donor being to impress California art with the benefit of a comparison with the best work of Australia, also to extend the comparison to the character of landscape scenery existing in the two countries. Mr. Curtis has been at work on the order for four years, and has produced in all fifty paintings, which have now arrived at the University. The scenes are taken from all parts of Victoria. The work is especially notable for its vigor and detail and its fidelity to nature.

THE NATIONAL ACADEMY OF DESIGN will hold its sixteenth annual exhibition from November 22 to December 18. The only exhibits eligible are original works in oil, pastel or sculpture, by living artists, and which have never before been publicly exhibited in the city of New York or Brooklyn. All works are received at owner's risk, and not more than three works by any artist will be exhibited. Rejected works not removed from the Academy within one week after the opening of the exhibition, and accepted works not removed within one week after the close, will be held at the risk and cost of the owners. No accepted work can be withdrawn before the close of the exhibition, and all works must remain as placed by the Hanging Committee. The Hanging Committee shall have the privilege of removing shadow-boxes on pictures at their discretion, if necessary, to facilitate the hanging. The Academy does not collect or return exhibits. They must be delivered and afterward removed by the exhibitor or his agent within the specified dates. No packing-boxes will be received. For the information of non-resident exhibitors, the following firms attend to such business: Artists' Packing and Shipping Co., 147 East Twenty-third Street; Wm. S. Budworth & Son, 424 West Fifty-second Street; Geo. F. Of, 4 Clinton Place; W. K. O'Brien & Bro., 83 Third Avenue; Wm. Schill, 47 University Place, New York; A. Trimmer, 156 Skillman Street, Brooklyn, and G. W. Selleck, 244 West Fourteenth Street. Works offered for exhibition by dealers must be accompanied by the artist's written consent thereto. A competent person will attend to sales, upon which a commission of ten per cent. will be charged. Prices should be stated on the list when sent in, and will be inserted in the catalogue unless otherwise directed.

THE ART CLUB OF PHILADELPHIA will hold its ninth annual exhibition of oil paintings and sculpture from November 22d to December 19th. Lists must be sent to the Secretary, Mr. James B. Sword, 220 South Broad Street, before October 30th. Exhibits will be received from November 10th to 13th. Two gold medals will be awarded, one for painting and one for sculpture. The club has a fund for the pur-

chase of such paintings as may be selected by the Committee on Purchase of Works of Art.

THE ST. LOUIS EXPOSITION promises to be the finest art exhibit ever seen in that city. Among the paintings are Roybet's celebrated "Charles the Terrible at the Massacre of Nesle;" Eastman Johnson's "The Portraits of Two Men;" on either side of this picture hang John W. Alexander's "The Yellow Girl" and "Peonies;" William Mouncey, of Glasgow, sent his two Scotch landscapes. Another Scotch picture is by J. Reid Murray; Lyon W. Walden's vivid painting, "The Steel Works of Cardiff," hangs on the North Wall; Von Uhde sends "Good Friday Morning;" and Fritz Thaulow, "Norwegian Village at Twilight;" Frank W. Boggs has his excellent picture of the Grand Opera House, Paris; Grosvenor Thomas has a charming "Moonlight;" Henri Rachon has an historical painting, "How the Dauphin Entered France;" William L. Picknell's last work of note, "The Banks of the Loire," will be seen; Irving R. Wile's "Russian Tea" hangs to the right; Isabey's "Procession of Cardinals" shows wonderful coloring; F. Dana Marsh has "Rouge et Noir;" Otto Stark sends "The Committee;" Henry Mosler, "Wedding Breakfast;" Bouguereau, "Pandora;" F. S. Church, "The Chafing-Dish;" William M. Chase, "The Artist's Mother;" Hugh H. Breckerslidge, "Lantern Glow;" Robert Henry, "Portrait of a Lady;" Pierre Fritel, "The Conquerors;" Ida Waugh, "Hagar and Ishmael;" Birge Harrison, "The Surprise;" Robert Reed, "Finale" and "Repose," and Hopkinson Smith, "Views of Venice."

We are glad to see that Mr. Mosler is to give monthly prizes to his students. The idea is an exceedingly good one. The work will be judged by the best American artists each month.

MR. HOWARD PYLE will still continue as director in the School of Illustration at the DREXEL INSTITUTE OF ART SCIENCE AND INDUSTRY.

MR. FRANK FOWLER will have a class this season in portraiture. The special feature is to be the costuming of the model in the style adopted by Gainsborough and the old English masters. The classes promise to be highly successful.

MR. JOSEPH BOSTON has been appointed to take sole charge of the BROOKLYN ART SCHOOL. Many new features are to be introduced, among them an evening costume class for the benefit of young students in illustrating who cannot attend during the day. The school is under the direction of that excellent institution, THE BROOKLYN INSTITUTE OF ART AND SCIENCE. Looking at the names of the well-known lecturers, we see that special efforts have been made to have the courses treated of in this institution thoroughly practical and satisfactory in every way, so students will have unusual opportunities offered them this winter.

THE AMERICAN INSTITUTE FAIR opens just as we go to press, so we shall have to reserve for our next issue the account of the pictures by American artists. Works by most of our best-known men will be shown.

MESSRS. WEBER & CO., Philadelphia, have issued a catalogue of tools for pyrography. It would be difficult to find one more complete. The number of platinum burners is largely increased, and there is a foot bellows which will be of great convenience. The worker in this highly decorative work can now be able to produce the most charming results with more facility than heretofore.

MESSRS. BRAINERD & ARMSTRONG have issued a very useful set of little pamphlets on Art Needlework, Delft Embroidery, Bohemian Glass Embroidery, and Jewel Embroidery. They contain careful directions for the use of their silks.

THE DIXON CRUCIBLE Co. has just brought out a little hand-book, "The Teacher's Note Book." It gives the history of the lead-pencil, and many interesting and amusing items on other subjects.





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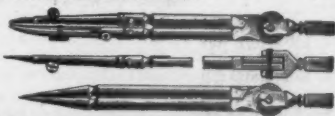
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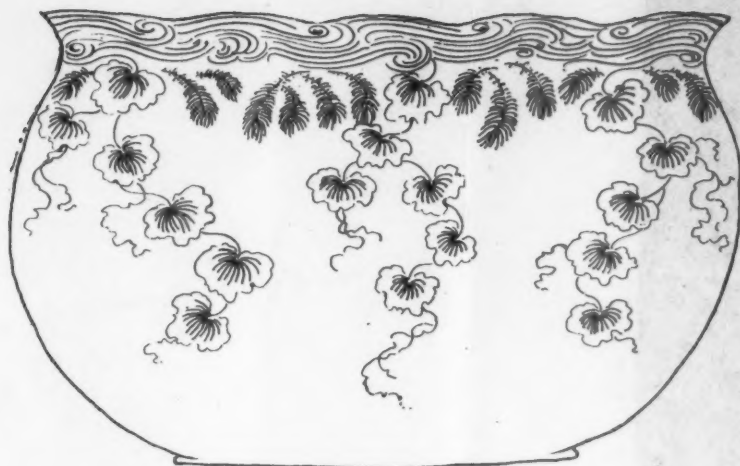


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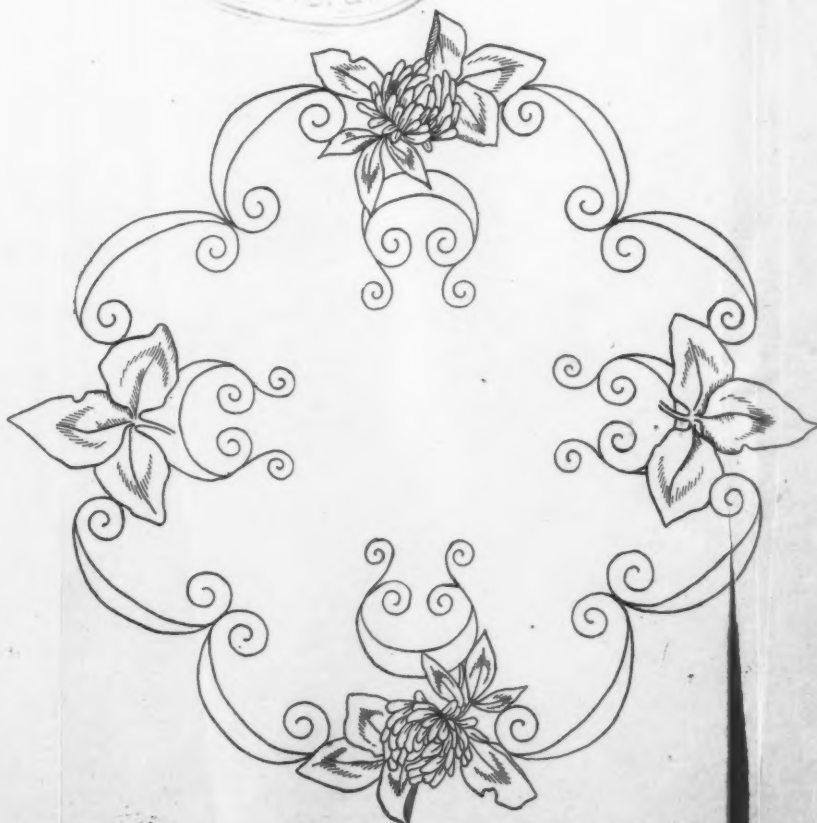


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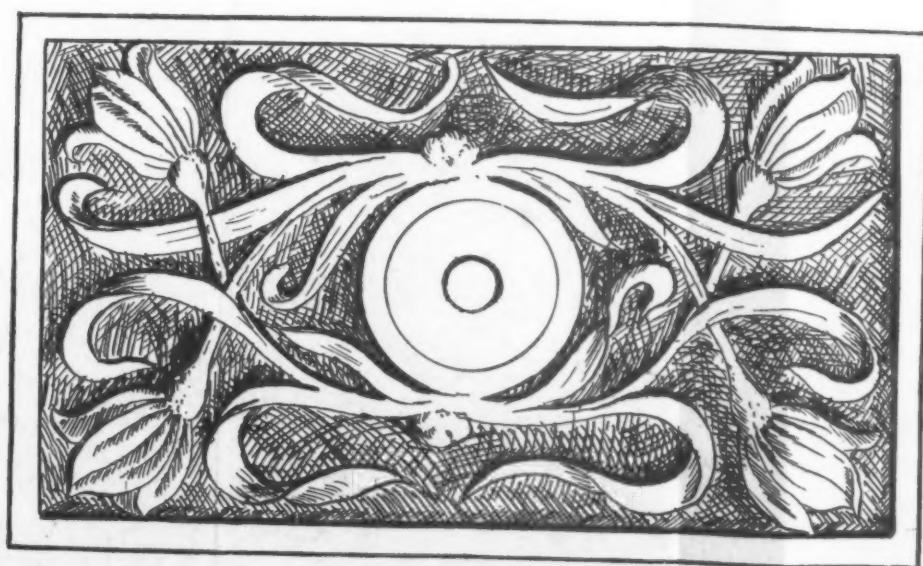
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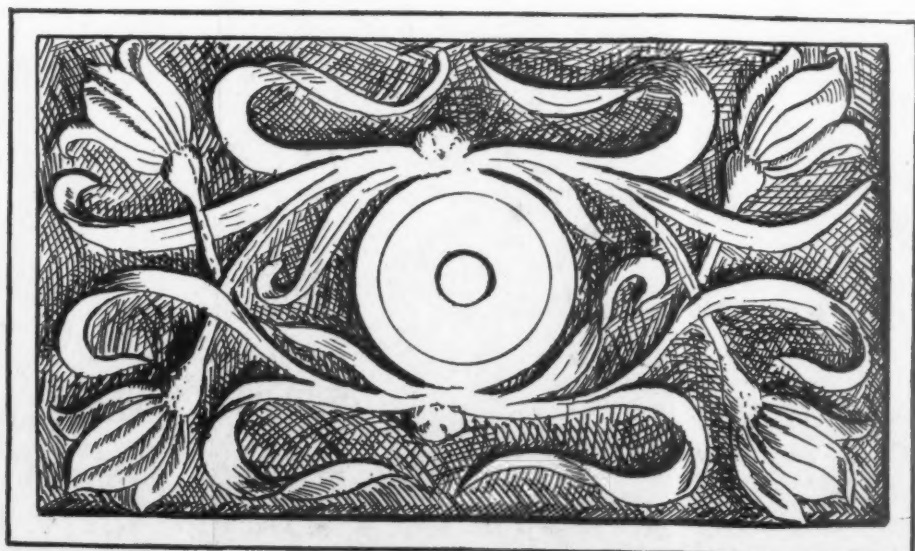
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